



W. Hoare delin.

B. Baron Sculp.

BLADUD,
To whom the GRECIANS gave the Name of
ABARIS.

CHOIR GAURE,

Robert Vulgarly called *Music*

STONEHENGE,

O N

SALISBURY PLAIN,

DESCRIBED, RESTORED, and EXPLAINED;

In a LETTER

T O

The Right Honourable

E D W A R D

L A T E

Earl of OXFORD, and Earl MORTIMER.

By JOHN WOOD, Architect.

O X F O R D,

Printed at the THEATRE in the Year 1747.

And Sold by C. HITCH in *Pater-Noster-Row*; and S. BIRT in
Ave-Mary-Lane, London; by J. LEAKE in *Bath*; and by B.
COLLINS in *Salisbury*.

STONEHENGE

DESCRIBED, RESTORED,

AND

EXPLAINED.

CÆSAR! even JULIUS CÆSAR, the High Priest of *Jupiter*, and of *Rome* herself, undeniably proves the BRITANNICK ISLAND to have been enriched with the great SCHOOL of LEARNING, and with the only SCHOOL, wherein the DRUIDS of the western World could perfect themselves in their Profession, in the Century before the Commencement of the CHRISTIAN ÆRA: For notwithstanding the GALLIC PRIESTS of the OAK appear, by the Words of our illustrious Author, to have been then in such high Renown as to have drawn the Youth of their own Country, in great numbers, to their COLLEGES for Instruction; yet they were but mere Smatterers in the Druidical Art, CÆSAR, from his own Knowledge of the Fact, most expressly telling us, that those who desired to be perfect Masters of that Profession went into BRITAIN to learn it.

THE same Author likewise tells us, that the BUILDINGS of the BRITANNICK ISLAND were exceeding numerous in his Time;

4 STONEHENGE DESCRIBED.

that he himself burnt many of them; that the Inhabitants were infinite in Number; and that their CUSTOMS, as well as BUILDINGS, were much the same with those of the *Gauls*.

NOW the *Gauls* had TEMPLES, ORATORIES, and other MONUMENTS of their Piety so early as in CÆSAR'S days; for of the latter many were then to be seen, in consecrated places, compiled of the Spoils of War, and dedicated to *Mars*, as CÆSAR attests; and *Diodorus Siculus*, his Contemporary, tells us, That the higher *Gauls* made it a Custom to scatter pieces of Gold promiscuously in their ORATORIES and TEMPLES, as Offerings in Honour of their Gods: And, That the superstitious Devotion of the Inhabitants near those ORATORIES and TEMPLES was such, that though they were of themselves exceeding covetous, yet none of them would on any account meddle with the Offerings once dispersed in the Buildings set apart for religious Purposes.

BUT the Case was quite different with CÆSAR, who abandoning himself to Rapine and Sacrilege, plundered the *Gallic* TEMPLES, and other SACRED EDIFICES, of the rich Oblations devoted to the Honour and Service of the Gods, as we find it recorded by *Suetonius* in his Account of the Life of that renowned Monarch, and Arch-priest.

FROM these Proofs of the sacred Structures of the *Gauls*; from the Similitude between the Customs and Buildings of that Nation and our
own

own; and from the superior Knowledge of our Priests, and those of *Gaul* in CÆSAR's days, I was long since led to conclude, that the BRITISH DRUIDS, who flourished Ages before the Birth of CHRIST, had not only PUBLICK EDIFICES for the Exercise of their RELIGION and LEARNING; but such as were truly magnificent, and equal to the most superb Buildings erected in Honour of the Gods by any other Sect of Priests of the antient Pagan World.

IN consequence of this Conclusion that part of the venerable and stupendous Works on *Salisbury Plain*, vulgarly ascribed to *Merlin*, the Prophet, and from times immemorial esteemed as one of the chief Wonders of our ISLAND, appeared to me to be the Remains of a DRUIDICAL TEMPLE; and, externally, of the real MONOPTERICK Kind; such as the TEMPLE of *Apollo* at *Delphos*, the TEMPLE of *Trophonius* near *Lebadea*, and the PYRÆA of the *Persians*, and other eastern People, must, upon examination, appear to have been when they were first erected.

I WAS more and more confirmed in this Opinion upon viewing the Ruins of some other Works of the MONOPTERICK Kind to this day existing in *Wiltshire*, and in *Somersetshire*; and by comparing therewith the RELIGION, and LEARNING of the DRUIDS as we find it recorded in CÆSAR's Commentaries in the Historical Library of *Diodorus Siculus*; in *Pliny's* Natural History; and in the Writings of *Tacitus*

6 STONEHENGE DESCRIBED.

citur and some other Authors: For by this Comparifon, I instantly difcovered that every material Thing, which thofe renowned PRIESTS instructed their Difciples in, was Emblematically preferved in their PUBLICK EDIFICES; and that thefe were to them as the ZENDA-VESTA was to the *Persian Magi*; or as the AM-BERTHKEND was to the *Indian Hylobii*; fince CÆSAR affures us, that though the DRUIDS were Men of Letters, and made ufe of the *Greek Characters* on all their common Affairs, yet they would not commit their Sacred Knowledge to Writing.

THE MYSTERIES of the Druidical profeffion appearing therefore to have been preferved and locked up from the vulgar in the PUBLICK EDIFICES of our PRIESTS of the OAK, I then began to confider STONEHENGE, and all the other Monuments of Antiquity of the like kind, within that part of BRITAIN, which constituted the *Belgick Kingdom*, as the chief Works of the ISLAND; and as the Remains of fuch auguft Structures as were neceffary for the Exercife of the whole SYSTEM of RELIGION and LEARNING of the BRITISH DRUIDS, confidered as a SECT of PRIESTS eminent for their Wifdom, for their Piety and manner of worfhipping the Gods, and for their general Knowledge of Things, even in the Opinion of *Aristotle*, and the other Philofophers that flourifhed fo early as when the *Grecian Empire* was in it's greateft Glory.

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THE MONUMENTS of Antiquity immediately surrounding the Hot Springs of BATH, consecrated in the Times of Paganism to the SUN, appeared to me, when considered collectively, to be the Remains of the METROPOLITAN SEAT of such a learned SECT of PRIESTS; and the *Saxon* name of the Place having been ACHMANCHESTER, that is, the OAK MENS CITY; and the Existence, the Heat, and the Virtues of the Waters of the SUN having been attributed to the MAGICAL ART, very much confirmed me in my Ideas; Other MONUMENTS of Antiquity lying by the Side of a River, about eight Miles Westward of the Hot Springs, seemed to be the Ruins of the UNIVERSITY, or great SCHOOL of LEARNING of the same SECT of PRIESTS; since STANTONDREW, the name of the Village in which they are situated, imports the OAK MENS TOWN, built with STONE; since the Works themselves represent almost all those Bodies that compose the Planetary World, according to the oldest System of it; and since the DRUIDS, in CÆSAR'S time, instructed their Pupils in many things touching not only the Stars and their Motion, but the Magnitude of Heaven and Earth: And a remarkable CAVERN in the south Side of Mendip Hills, about fifteen Miles to the Southward of the Hot Springs, appeared to me to be the DEN, wherein a SECT of PRIESTS, as eminent as the BRITISH DRUIDS can well be conceived to have been, INITIATED their Disciples into the
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8 STONEHENGE DESCRIBED.

the Myſteries of their RELIGION, and LEARNING, ſince that CAVERN, to this day, bears the Name of OKEYHOLE; ſince a Spring of Water iſſuing out of it makes the Source of the River *Ax*; and ſince *Water* and *Axes* were made uſe of by the antient Pagan prieſts in the practice of the MAGICAL ART: An ART ſo well underſtood, and ſo highly eſteemed in our ISLAND, even ſo late as the Reign of the Emperor *Veſpaſian*, as to give *Pliny*, at that time the juſteſt Reaſons to ſay, that a Man would think the *Persians* firſt learned all their MAGICK of the BRITONS.

AS the DRIUDS of the weſtern World were divided into four different Orders, namely, *Philophers*, *Divines*, *Prophets*, and *Poets*; ſo the antient Works ſtill to be ſeen between STANTONDREW and OKEYHOLE at a place, called HARPTREE, ſituated on the North Side of Mendip Hills, appeared to me to be the Ruins of a Stately COLLEGE where the *Poets* exerciſed the Functions aſſigned them by their Inſtitution; and more particularly where they played upon their Harps, and to thoſe muſical Inſtruments, ſang their melodious Songs: The Works on EXMORE, at the South Weſt Corner of *Somerſetſhire*, as repreſented to me, appeared to be the Ruins of a ſecond COLLEGE, where the *Prophets*, ſtilled by the *Romans* EXTISPICES, foretold future Events by viewing the Entrails of the Victims offered in Sacrifice: The Works of STONEHENGE, on *Salisbury Plain*, ſeemed to be the Ruins of a third COLLEGE, where

where the *Divines* performed the Offices assigned to their Order, and pretended to raise up the infernal Deities from below : And the Works of AUBURY, on *Marlborough Downs*, in the North part of *Wiltshire*, appeared to be the Remains of a fourth COLLEGE, where the *Philosophers* officiated, and made Mankind believe them capable of drawing down the celestial Gods from above.

WHEN I had thus far satisfied myself, I began to take the RISE of the BRITISH DRUIDS into Consideration; and after collating all the Circumstances touching King BLADUD, the reputed FOUNDER of the Hot Waters, and City of BATH, as well as of the antient UNIVERSITY of STANFORD, with what is recorded of ABARIS, the *Hyperborean Priest* of the SUN, I could not avoid concluding that they were one and the same Man: Neither could I avoid concluding, that the *Britons* and *Hyperboreans* were one and the same People, and that they inhabited one and the same Country, when I found by *Diodorus Siculus*, that the antient Writers before him placed the *Hyperborean Island* in the Ocean over against *Gaul*, and under the Arctick Pole; which is the very same Situation, that *Diodorus* himself gives to the BRITANNICK ISLAND.

By the Circumstances that led me to these Conclusions it appeared, even beyond probability, that BLADUD assumed the gift of Prophecy, and became a great Philosopher while he was a Youth; the *Britons* then giving him

the Name of **AQUILA**: That he travelled into *Greece* for Improvement, at the very time when **ZOROASTER** flourished in *Persia*, and **PYTHAGORAS** began to teach, in *Greece* and in *Italy*, what he had learned under that famous Man: And that he became the favourite Disciple, the Colleague, and, in many things, the Master of the *Samian* Philosopher; since the ancient Writers that speak of these celebrated Men, unanimously agree that they reciprocally communicated their Knowledge to each other.

THE *Samian* Philosopher, by receiving of the *British* Sage the SACRED ARROW of *Apollo*, became so eminent in foretelling things to come, that his Predictions were looked upon to be as certain as those of the *Pythian God*; and from thence he is well known to have received not only his name of *Pythagoras*, but to have been taken by the *Crotoniates*, among whom he last resided, for the *Hyperborean Apollo* himself.

IT also appeared that after **BLADUD** had made himself famous all over *Greece* for his ORACLES, he was there dignified with the Title of **ABARIS**; and then built TEMPLES in that Country. Even the DELPHICK TEMPLE itself, fabled to have been erected by **PTERAS** with Wax and the Wings of the Bees *Apollo* had brought from the *Hyperborean* Regions, appeared to have been a Work of his: And it likewise appeared that our *British* Philosopher, after having been Initiated into the *Samothracian Mysteries*, and continuing abroad for eleven

ven Years, returned to his native Land about the Year PYTHAGORAS died at *Crotona*; succeeded his Father soon after in the *British* Throne; and then FOUNDED that ORDER of PRIESTHOOD, which, in the antient times of Paganism, was of such high Renown as to make *Cicero* himself, on one hand, declare the DRUIDS, or PRIESTS admitted into it, to have been the very INVENTORS of MYTHOLOGY; and *Pliny*, on the other, to suppose them to have been the MASTERS of the *Persian* MAGI.

IN the FOUNDING of this PRIESTHOOD BLADUD was assisted by four of the most Learned Men of *Athens*; who flying from that City when it was deserted by its Inhabitants, just before *Xerxes*, King of *Persia*, burnt it, came into BRITAIN for the King's Protection about the Year four hundred and eighty before the Birth of CHRIST, and in the third Year of the Age of CONFUCIUS the great *Chinese* Philosopher: And when the PRIESTHOOD was FOUNDED, BLADUD, as ARCH-DRUID, appeared to have seated himself near the Hot Springs of BATH; and to have placed his *Grecian* Refugees at STANTONDREW, as the Heads of so many Orders of Priests to act under him, and instruct the *Britons* in the Liberal Sciences; making them a stupendous Model of the Pythagorean System of the Planetary World for that purpose, with Blocks of Marble dugg out of OKKEYHOLE to enlarge that dreadful DEN, and make the Initiating CAVE really great and tremendous to all that should enter into it.

FROM

FROM this Institution the *British* Fable of SAMOTHES, and the four next Kings in a continued Succession from Father to Son seems to have had it's Rise: For SAMOTHES was a Title given to BLADUD from his Initiation into the *Samothracian Mysteries*; and the Names of *Magus, Sarron, Druis* and *Bardus*, by which the four other Kings were distinguished, express the very Functions assigned to each Order of Priests among the DRUIDS; who were so denominated from their esteeming Trees, and particularly Oaks, as Symbols of the Deity. From the same Institution the Fable of *Apollo's Arrow*, concealed by him in the *Hyperborean Island*, seems likewise to have had it's Rise; and ABARIS'S carrying, or being carried by it through all parts of the World, without eating, seems to imply that DRUIDISM immediately spread itself from BRITAIN Eastward to the utmost Corners of the Earth, instead of coming from the Extremity of the Eastern World to us. The INDIAN HYLOBII seem therefore to have had their Rise from the BRITISH DRUIDS; and the Learning of the latter seems to have soon reached *China* itself, CONFUCIUS rising up in that Country, and appearing as a great Philosopher at the Head of four Orders of Priests in about thirty Years after the death of PYTHAGORAS.

AS the PRIESTHOOD disguised under the Fable of SAMOTHES, and made the Invention of no less than five Ages, increased in our ISLAND in Knowledge and Reputation, the
Colleges

Colleges at HARPTREE, on EXMORE, on *Marlborough* Downs, and on *Salisbury* Plain, appeared by my Researches to have been respectively founded for the Arch-Priest of every Order to exercise the Functions assigned him by his Institution: And to these Colleges, as well as to the UNIVERSITY itself, the *Gallic Druids* appeared to have flocked for the Instruction, which CÆSAR, the High Priest of *Rome*, declares to have been essentially necessary to make them Masters of their Art; and particularly DIVITIACUS the most potent Prince of *Gaul*, the *Arch-Druid* of that Nation, and the intimate Friend of CÆSAR; since the name of that Prince, or of the People of his Retinue, remain, to this day, in the names of such Places contiguous to our DRUIDICAL WORKS as we may very justly suppose to have been the Seats of the *Gallic* King, and High Priest, while he attended the BRITISH SCHOOLS, and the SEAT of the ARCH-DRUID that presided over them; and since CÆSAR assures us that the *Gauls* that settled here retained their antient Names.

FOR attending the Initiating CAVE of the BRITISH DRUIDS, their UNIVERSITY, and their METROPOLITAN SEAT, as well as their first College of HARPTREE, DIVITIACUS appeared to have seated himself six Miles Westward of ACK-MANCHESTER, and four Miles Northward of STANTONDREW, at a Town now called *Cainsham*, a Name which Mr. *Camden* interprets the *Mansion* of the *Cangi*: For attending the second College he appeared to have removed
to

14 STONEHENGE DESCRIBED.

to CANNINGTON in the South West Corner of *Somersetshire*; the name of that Place implying the *Town* of the *Cangi*: And for attending the third and fourth College he appeared to have seated himself at the *Devises* in *Wiltshire*, a Town lying between those Colleges, and taking it's Name from DIVITIACUS himself.

WHILE this Prince remained in BRITAIN, he qualified himself so well in the Art of Divination, that *Cicero*, after he had conversed with him, ascribed the Invention of that Art to the PRIESTS of the OAK: And the Places where he seated himself to attend the DRUIDICAL SEMINARIES appeared to have obtained him not only the Footing in BRITAIN which CÆSAR declares him to have had; but to have been the Foundation of the *Belgick Kingdom* in our ISLAND: For the *Cangi* which DIVITIACUS left to secure his Possessions having been increased by the *Belgick Gauls* which, according to CÆSAR, came into BRITAIN to plunder or invade the ISLAND, they soon began to cultivate the Earth, and so extended their Settlements as to become a powerful People by the time of *Claudius Cæsar*; so that *Ostorius*, the *Roman* General in BRITAIN, under that Emperor, thought it expedient to reduce them, as well as the *Britons* among whom they were incorporated, to the lowest Extremity, and thereby abolish the Religion of our DRUIDS, as *Claudius* himself had determined to do, after the Example of *Tiberius Cæsar* in abolishing the *Gallic* PRIESTS of the OAK, and the Practice
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of every thing in *Gaul* that related to thier Profession.

To this End he, in the ninth Year of *Claudius's* War in BRITAIN, led his Army against the *Cangians*; and, as *Tacitus* writes in the twelfth Book of his Annals, wasted their Territories, committed general Spoil, and then planted a Colony, powerful in the number of Veterans, at CAMALODUNUM, i. e. MARS'S HILL; erecting, at the same time, a Statue to the Goddess Victory.

VARIOUS have been the Conjectures touching the Situation of this Hill; but *Pliny* informing us that the TOWN of CAMALODUNUM stood about two hundred Miles Southward of the Island of *Mona*; and the City of BATH, with a curving Mountain just before it, still bearing for its Initial the *Saxon* name of MARS, viz. ODIN, being situated Southward of *Mona*, and at the Distance of about two hundred Miles from the middle of that Island, seemed a sufficient Demonstration that the CAMALODUNUM of *Tacitus* was this very Mountain; and more especially since it extends almost to a Village whose name of CAMERTON preserves, to this hour, one of the *British* names of *Mars* in the neighbourhood of his Hill.

OD, or ODINS-DOWN curving before the City of BATH; and the internal brow of it being at so small a Distance as about a Mile and a half from the Hot Springs, appeared therefore to have been the like part of the METROPOLITAN SEAT of the BRITISH DRUIDS
that

that the AREOPAGUS, or HILL of MARS, was of *Athens*; and this Mountain not only shews the most apparent Marks of its Consecration to CAMALOS, the *British* God of *War*, but of its having contained the great COURT of JUSTICE of the antient *Britons* to which they annually resorted to have their Controversies decided; as well as their principal and most celebrated CARN, or KARN, whereon they lighted Fires to proclaim their Festivals, and perform some other Acts of their Religion.

THIS CARN is a vast natural Mount of Earth and Stone on the extremity of a part of CAMOLO'S HILL branching South Westward from the Body of the Mountain; to which the greatest PYRAMID of *Egypt*, if standing by it, would appear but inconsiderable: It is known by the name of DUN CARN, i. e. the CARN on the HILL; and just beneath the stupendous Mount three different Places are situated whose names of *Duncarnton*, *Carnecot*, and *Prieston* made me conclude, that those Places were the Habitations for such DRUIDS, or, as the *Romans* stiled them, CARNUTES, as more immediately attended the CARN above; and by walking barefoot over the Embers of the exhausting Fires on it, secured to themselves some of those great Privileges which CÆSAR declares the DRUIDS to have enjoy'd; and such as *Pliny* tells us the *Roman Senate* ordained for the HIRPINS; a set of People, who by walking unhurt upon the burning Coals of the ACERVUS, or CARN on Mount *Soracte*, at the yearly Sacrifice celebrated by them on
that

that Hill in Honour of *Apollo*, became venerable to the supreme Council of the greatest Empire of the World.

ONE of the Surnames of this God having been *Carneus*, it seemed more than probable that he was so denominated rather from the CARNs themselves, than from any Person that bore the name of *Carnus*.

KARN, CARN, or CERN will be found to be one and the same Name; and, as the Bishop of *London* writes in the last *English* Edition of *Camden's Britannia*, to be a primitive *British* Word, signifying a CIRCLE; and as such it was appropriated to Heaps of Stones, as well as Circular Works whose Peripheries were composed of flat Pillars, or to any other Work on a Circular Basis: *Apollo Carneus* must have therefore been so denominated either from the *Circular Piles* raised to his Honour, and carrying the apparent Figure which the *Sun* bears in the Heavens; or from the *Sun* itself.

AMONG the remarkable Actions of Saint *Augustine*, one of the chief was his demolishing the Image of an Idol in *Dorsetshire*, which, bore the name of *Heil*; and in its stead founding a Religious House under the name of CERN; the Monk thereby destroying the Idol, but preserving the Works in which it was placed for *Christian Uses*, and dedicating it to the Honour of Saint *Peter*.

HEIL, by the *Welsh* wrote, HAYL, by the *Cornish*, HOUL, and by the *Armoricans*, HEOL, was the *British* name of the SUN; and to that Lu-

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minary,

minary, by this name, one of the Hills of BATH appeared, by my Researches into the antient Works round about the City, to have been Consecrated: It is situated North Eastward of the Town; and HEIL, or, as we in the upper part of *Somersetshire* pronounce it, HOUL DOWN is about the same Distance North Eastward from the Hot Springs, that DUN-CARN is South Westward from the same Waters.

THE Monuments of Antiquity on HOUL DOWN are not only innumerable; but really astonishing! and the Footsteps of some of them resemble the Footsteps of such Works as once existed on the North end of CAMALODUNUM, now called HAMTON DOWN, because the Land belongs to the Parish of HAMTON.

THE DRUIDS, who principally sat in the COURT of JUSTICE on CAMALODUNUM, as the ARCHONS sat in the Assembly of the AREOPAGITES of *Athens*, appeared to have had their place of Reception near it, like the DRUIDS that attended the CARN, which is now known by the compounded Name of *Claverton*, i. e. the TOWN of the CLAVES: And this *Roman* name of *Claves* is still preserved in the Isle of *Man*, where the Remains of DRUIDICAL JUSTICE is allowed to exist; and is given to such Members of the chief COURT of that Island whose Province it is to hear and determine all Cases of Difficulty and Consequence arising in it.

THE annual Meeting of the Judges of *Mona* is on the feast Day of Saint *John the Baptist*; their
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their TINWALD, or supream COURT of JUSTICE is situated on an Hill near the middle of the Island; and this COURT resembles the primitive *Athenian* COURT of AREOPAGUS; it being open and uncovered; and the CLAVES, with the other Judges of it, sitting under no other Canopy but that of Heaven.

THE Yearly Meeting of the *Gallic Druids* to decide Controversies of every kind was in a CONSECRATED PLACE in the midst of *Gaul*, and upon the Confines of the CARNUTES of that Nation: "Thither, says CÆSAR, every Body flew for Justice; but this DISCIPLINE, as he further observes, was thought to have been first instituted in BRITAIN, and from thence transferr'd to *Gaul*:" So that the *Gallic Priests* of the *Oak* did not so much as pretend to CÆSAR to be the Authors of it; and we may glory in having Monuments to prove our Right to the Institution and Practice of that DISCIPLINE which the *Roman* High Priest himself believed to belong to us.

Now from the certainty that the Hot Springs of BATH boil out of the Ground near the Foot of a Mountain still bearing the name of the Pagan God of War; but more especially from the antient Streets of the City, to this very day, answering the Lines of a ROMAN CAMP, for a Consular Army of two Legions, it appeared evidently to me that *Ostorius*, after destroying the chief SEAT of the BRITISH DRUIDS, first pitched his CAMP upon the Ruins of it, and then built a TOWN in the same Form, as
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20 STONEHENGE DESCRIBED.

it was usual for the *Romans* to do; but this, as *Tacitus* declares in the fourteenth Book of his *Annals*, was not defended by a Ditch, nor Pallisade; and consequently it was but a weak and defenceless Place.

OUR Author adds, that the Veterans of the new planted Colony soon thrust all the old Inhabitants of the Country out of their Houses, exterminated them from their Native Lands, and when *Claudius* was raised to a State of Divinity, they built a Temple to his Honour, which the BRITISH NOBILITY, tho' the *Roman Priests* administered in it, not only frequented, but adored the deceased Emperor as a God for his having remitted to them the Confiscation of their Goods.

THE Isle of *Anglesey* was a common Refuge at that time for such as would not submit to the *Roman* power, as well as for the Revolters from it; and while *Suetonius* was endeavouring to subdue them, the *Britons* fell upon the Colony of CAMALODUNUM, took the Temple by Storm, and razed and burnt every thing the *Romans* were Masters of. This happened about the sixty first year of CHRIST; and then the Ruins of the *Roman* TOWN of CAMALODUNUM, covered the Ruins of the METROPOLITAN SEAT of the BRITISH DRUIDS for the next twenty years.

JUST after the Fall of this Town, the Temple of *Herod* was finished at *Jerusalem*; and eighteen thousand Artificers having been then discharged, those Men, for want of Work, began

gan the Mutinies which, in about six years time, proved the Destruction not only of the City and Temple, but of the whole *Jewish* Nation.

AT the beginning of those Mutinies, *Joseph* of *Aramathea*, with eleven others, all Disciples of Saint *Philip* the Apostle, left the East; and in the thirty first year after he had buried his Lord and Master CHRIST, came into *Britain* and fixed himself and Brethren at *Glastonbury*, in the very Heart of all the Druidical Works above mentioned, to preach the Christian Faith to the *Britons*; erecting, at the same time, a small Church, and the first that was built in the Island.

BUT *Joseph* and his Brethren had not been long settled there before we find *Agricola*, the Roman General, represented as teaching and assisting the *Britons* to build Houses, TEMPLES, Forums, magnificent Galleries, and sumptuous Baths: We also find him represented as employing his Care to have the Youth of the ISLAND instructed in the Liberal Sciences; and from thence it appeared to me that the METROPOLITAN SEAT of the BRITISH DRUIDS, their UNIVERSITY, and their several Colleges were RESTORED, that the National Religion of Druidism might be again practised in Opposition to Christianity, which *Arviragus*, a then reigning King refused to embrace: But more especially to that detestable Custom of the Roman Priests which, under the Cloak of Religion, as *Tacitus* words it, enabled them to devour the whole substance of the People.

AFTER

AFTER this Restoration the METROPOLITAN SEAT of our antient PRIESTS of the OAK subsisted about four hundred and ninety four years; and then the *Saxons* headed by their Kings *Cuthwin*, and *Ceawlin* entirely destroyed it; immediately after which *Saint David*, Abbot of *Glastonbury*, succeeding *Saint Dubricius* in the See of *Menevia*, and growing so eminent for his Piety as to appear able to work Miracles, his bare Act of clearing the Cisterns at the Heads of the Hot Springs of their Rubbish, and Consecrating the Waters to CHRIST, gave the Monks occasion to affirm, that he by his Prayers cured the Waters round about BATH of their Defection, and gave some of them perpetual Heat and healing Virtues.

THE great SCHOOL of LEARNING of the BRITISH DRUIDS survived their METROPOLITAN SEAT about five and twenty years, and subsisted till *Augustine* the Monk came into BRITAIN, and, by the Order of *Pope Gregory the Great*, silenced it for the same Reasons that *Galileus* was condemned by the Inquisition of *Rome* in the year 1633; namely, because the *British* PRIESTS of the OAK, as well as the *Florentine* Mathematician, believed the Pythagorean System of the Planetary World, and instructed their Pupils in it.

THE Ruins of the Model of this System make a Work which, for Art and Magnitude, the greatest Nation of the Earth might glory in; though with us it is buried in Obscurity, and is scarcely known to the People of the nearest Villages to it.

THOSE

THOSE that do know it, call it the WEDDING, and tell us that as a Woman was going to be married, She and the rest of the Company were changed into the Stones of which the chief part of this Work is composed. And they likewise tell us that no one was ever able to reckon the number of Stones in this Antiquity, or to take a Draught of them, though several have attempted to do both, and proceeded till they were either struck dead on the spot, or with such an Illness as soon carried them off.

WHILE I was thus amusing myself, the late Earl of OXFORD came to BATH; to whom I communicated the Ideas I had conceived of all these antient Works; and his Lordship was so particularly pleased with the Accounts I gave him of the Works of STANTONDREW, that he not only laid his Injunctions upon me to take a correct Plan of them for his Use; but sent me his Commands, by Captain *Foley*, to commit my Thoughts concerning those Works, and the other Monuments of Antiquity I had been meditating upon, to Writing.

OF all this His Lordship was desirous to have Copies; leaving it in Charge with Captain *Foley* to procure and send him Duplicates of what I should write, as well as Copies of all the Plans I should make, that he might add the latter to his Book of Drawings of the like *British* Antiquities.

IN Obedience to the Commands I had thus received from so great a Patron of the Arts
and

24 STONEHENGE DESCRIBED.

and Sciences, as My Lord OXFORD is well known to have been, I adventured to take Pen in hand; and my thoughts concerning the *British* Monuments of BATH were intended to be sent to his Lordship as my first Dissertation on the Druidical Works in the *Belgick Kingdom*: The Works of STANTONDREW were designed for the Subject of a second Dissertation: And I proposed that my Thoughts on the College of every Order of Priests should follow those on the superior Works of the DRUIDS: These were intended in separate Discourses; and STONEHENGE, though of the least Antiquity, was designed to be the Subject of the first of them, as that Work is the most entire, the most known, and hath been the most enquired into of any of the Druidical Monuments at this time existing in any part of the *British* Dominions.

BUT when the Surveys were made, and the Notes collected for my three first Dissertations, I reserved most of those on the Monuments of BATH for further Consideration; the rest I formed into two LETTERS; and these, by the agreeable Importunities of Captain *Foley*, were hurried out of my Hands, and, with the Plans, sent by him in Boxes to the Noble Lord for whom they were composed before they were compleat, and the Matter properly methodized. The Defects, however, as I discovered them, were partly supplied by several little Epistles transmitted from time to time to his Lordship by the Post; all that related to STAN-

TONDREW

TONDREW I afterwards added to what I had collected touching the antient Monuments of BATH, with a Design to form the whole into An ESSAY towards a DESCRIPTION of the BRITISH WORKS of that CITY, and in it's NEIGHBOURHOOD; and all that related to STONEHENGE I connected into one continued LETTER in the following Words, thus Superfcribed.

To

The Right Honourable

The

Earl of OXFORD, and Earl MORTIMER.

GREATER Pains appear, My Lord, to have been taken to DESCRIBE, RESTORE, and EXPLAIN that seemingly wild kind of Structure, as Mr. *Camden* styles it, on *Salisbury Plain*, now bearing the *Saxon* name of STONEHENGE, or rather STANHENGEST, than any of the other antient WORKS of the BRITANNICK ISLAND; and so much hath been wrote upon it as must make every indifferent Reader conclude, that nothing new can be offered upon the same Sub-
ject: But to such as will but examine strictly into the Writings of the learned Authors that have treated upon the Gigantick Edifice, and

D

con-

consider, with Attention, their different Accounts of the parts whose Form and Magnitude are capable of the highest Demonstration, the field for Enquiry must appear to be still open and extensive, as it appeared to Your Lordship when I had the Honour of conversing with You upon it^a; and as You still thought when You further Honoured me with Your Letter of the eighth of last Month.

It is most certainly true, that a Man who writes on any Subject whatsoever, and refers to something in Being for the Confirmation of what he advances, not only rests the force of his Argument upon his Author, be it what it will; but, in the strongest manner, bids us examine the Original to judge of his Veracity in his Quotations from it.

THE Consideration of this determined me, some years ago, to take a Journey to STONEHENGE, on purpose to examine the Ruins of that stupendous Work, and thereby discover, if possible, what the general Form and Size of it must have been, when it was in it's most perfect State: For the Writers on it disagreeing in their Accounts of those essential particulars, was a Demonstration to me, long before I examined any part of the venerable Remains, that some, if not all, of them had not quoted the Original truly; and consequently that their Writings on this renowned Fabrick were not founded upon Truth.

^a The sixth and seventh of August 1740.

ERRORS of this Kind, in Matters of Speculation, often happen, and are as easily corrected now Books and Men of Erudition so much abound: But in things dependent on Practice, where great Labour and great Charges are required to examine the Works referred to, an Imposition on the Empire of Learning generally passes without further Scrutiny.

UPON my Arrival at STONEHENGE I found it impossible to attain the Ends I had proposed by my Journey without taking an accurate Plan of the Remains of the whole Work; but the confused appearance of the Stones, as well as their desolate Situation, discouraged me even from attempting it: And the same Circumstances had inevitably secured *Doctor Stukely's* Geometrical Ground Plot of the Body of the Work, as he supposes it to have been in it's original State, from an Examination by the parts that now remain, if Your Lordship, on seeing, in my little Study, his Book lately published under the Title of STONEHENGE, a TEMPLE restored to the BRITISH DRUIDS, had not required my Opinion touching that performance; and if I myself had not found him mistaken in some of his own Calculations.

FOR instance, the *Doctor* lays it down as a PRINCIPLE, that STONEHENGE, and all other Works of the same Kind, were built by the antient Cubit, "equal in Length, says he in the "sixth page of his Book, to twenty Inches and "four fifths of an Inch," he means by the GUILDHALL STANDARD: He proceeds in the
fifteenth

fifteenth page to demonstration; and, after admitting the Body of the Work to be of a Circular Form, contests the Diameter of it as set forth by *Inigo Jones*, or rather in his Name, at one hundred and ten Feet, and tells us it is precisely one hundred and eight Feet and somewhat more; out of which the Thickness of the Stones that make the Periphery, Ring, or Out Line of the Building being taken, "the clear Diameter of the Fabrick, says the *Doctor*, is near one hundred and two Feet, exactly, adds he, sixty Cubits."

BUT, My Lord, threescore Cubits at twenty Inches and four fifths of an Inch to a Cubit amounts to one hundred and four Feet, and demonstrates the *Doctor* to be mistaken in his own Calculation touching the Length of his Cubit, or the Number of them in the clear Diameter of the Work, on the supposition it was really near one hundred and two Feet, as he asserts: But in Truth the Body of our Antiquity appears to be no more than ninety seven Feet Diameter in the Clear, when measured by the EXCHEQUER STANDARD^b, which is between four and five Feet less than *Doctor Stukeley* makes it upon the Conjugate Diameter, and near eight Feet less upon the imaginary Transverse Diameter; for the *Doctor* says,

^b This STANDARD is that which is referr'd to by MAGNA CHARTA; it is three feet in Length; and it contains three thousand and twenty two of such Parts, and nineteen twenty sevenths of another such Part whereof the GUILDHALL STANDARD, of three feet in Length, contains three thousand.

"that

“that to embarrass the general Scheme of the
 “Work the Builders of it made use of two Cen-
 “ters instead of one, but two Cubits distance
 “from one another; perhaps, says he, to make
 “the thing intricate and as Magical.”

AGAIN, the *Doctor* confirms his clear Conju-
 gate Diameter of the Body of the Work, by
 the internal Measure of the Stones and Inter-
 vals in the Circumference of it. “The Inten-
 “tion, says he, of the Founders of STONE-
 “HENGE was this. The whole Circle was to
 “consist of thirty Stones, each Stone was to
 “be four Cubits broad, each Interval two Cu-
 “bits. Thirty times four Cubits is twice sixty:
 “Thirty times two Cubits is Sixty: So that
 “thrice sixty Cubits compleats a Circle whose
 “Diameter is Sixty,” concludes our Author in
 the twelfth Line of the sixteenth Page of his
 Book.

Now, My Lord, according to one of the
 common modern Rules to find the proportion
 between the Circumference and Diameter of a
 Circle, the one hundred and eighty Cubits
 computed by *Doctor Stukeley* to have been in
 the interior Side of the Pillars that formed the
 Out Line or Circumference of the Body of
 the Work of STONEHENGE, supposing that Out
 Line to answer but one Center, will give no
 more than fifty seven Cubits, and one hundred
 and seven three hundred and forty ninths of
 a Cubit for the Diameter; if we follow *Archimedes*
 the Diameter will come out at fifty seven
 Cubits, and six two and twentieths of a Cubit;
 and

30 STONEHENGE DESCRIBED.

and if we consider that Line of Pillars as the Periphery of a Polygon of thirty Sides, of Six Cubits each Side, the Diameter of the Circle in which such a Polygon can be inscribed will be but fifty seven Cubits, eight Inches, and two fifths of an Inch; which is two Cubits, eleven Inches, and three fifths of an Inch short of the *Doctor's* Diameter of Sixty Cubits; and the Deficiency will be still more if we should encumber the Work with two Centers at above three feet five Inches from each other, as the *Doctor* says it was embarrassed.

I may from these, and some other Instances, very justly say, that though many have undertaken to DESCRIBE the Ruins of STONEHENGE; to RESTORE those Ruins to their antient State; and, in general, to EXPLAIN the whole Work; Yet it is not STONEHENGE that they have DESCRIBED, RESTORED, or EXPLAINED to us, but a Work that never existed unless in their own Imaginations!

THIS, My Lord, *Doctor Charleton* very ingeniously confesses. "Having more than once
"or twice, says he, in his *CHOREA GIGANTUM*,
"or STONEHENGE restored to the DANES, delighted myself with viewing this admirable
"Antiquity, and with all possible attentiveness
"of Mind contemplated the Form, Order, and
"Parts of it; I always observed Mr. *Camden's*
"Draught to come much nearer in resemblance,
"both to the Work itself, and to the
"Idea thereof formed in my Imagination out
"of it's Ruins, than that bequeathed to the
"World

“World by Mr. *Jones*, though much more elaborate and artificial: Nevertheless the Model I have conceived of the whole Fabrick in general, being not cast in the Mould of Architectonical Principles, nor adjusted by the Maxims of Geometry, but rude and simple, such as my Eyes delivered to my Brain, I think it not worth the Labour of copying, but leave every Man to the Liberty of fancying as he pleaseth, when he hath sufficiently gazed upon the Original.”

DOCTOR *Stukeley* too confesses so much, in the eleventh and twelfth pages of his Book, as will convince Your Lordship, that his Plan of STONEHENGE was not grounded on a regular and accurate Survey of the Ruins of the Work. “That I might not be suspected, says that Gentleman, to favour an Hypothesis, I produce other Peoples Measures where I can find them in Print, provided they be done with tolerable Judgment and Accuracy; for both are necessary in our Case, with proper Allowance. ’Tis not to be supposed, continues he, that in this Work, the minuteness and extreme Curiosity of *Desgodetz*, with which he measured the Remains of old *Rome*, is expected, or even possible. The Stones are impaired by Weather; much is knocked off by wretched hands; and those that stand are luxated various ways. I was therefore, concludes the *Doctor*, forced to make many measurements and repeated, before I could obtain an exact Ground Plot; and it required
“much

“much Consideration to do it, and to find out
“the true Scale by which it was composed.”

THAT the real Form and Size of the Ruins of this so long esteemed wonder of our Island might appear in Your Lordship's Book of Drawings of the like *British* Antiquities; and that You, My Lord, might have it in your Power to disabuse the Learned World touching those essential Particulars, which make, as it were, the very Essence of the Work itself; I took a second Journey to STONEHENGE since I had the Honour of seeing You, and went prepared with proper Instruments, and proper Assistants, to take a correct Plan of it in it's present State; disregarding entirely the Labour which the confused appearance of the Stones of this Work formerly suggested to me; as well as all the Inconveniencies attending the wild Situation I was to make my Survey in; of which sitting in *Gaffer Hunt's* little smoaky Hut in the Body of the Ruins to protract and delineate on paper the several parts of the Work as I measured them, to dine, and to rest myself were not the least, as I want Breath to rise from my Chair when I am once settled in it.

My Measures of, and my Ideas concerning this renowned Work shall therefore, according to the promise with which I concluded my last^c, be the Subject of the Remainder of this LETTER; and I shall deliver the former to Your Lordship with the Sincerity of Truth,

^c The chief Letter that was wrote touching the Works of Stantonndrue, and bore date the 1st. of Nov. 1740.

having

having no Hypothesis in View by the latter that hath not a Foundation in the real Form and Size of the present Remains of our Antiquity.

I began my second Journey to STONEHENGE last Michaelmas day in Company with *Colonel Moyser* and Mr. *Serjeant Burnet*^d; we took *AUBURY*, in North *Wiltshire*, in our way thither; on purpose to view the antient Works of that place; and on our Arrival at STONEHENGE, the next morning, we spent some time in admiring the stupendous Ruins before we parted, and before I began my Survey of them.

THE grand and only Access to this Work is by ascending Ground from the East North East, or rather from a point a small matter more to the North; which makes the Building appear really Majestick to such as approach it in Front, and can't fail of striking the Person who considers it as a sacred Structure with a religious Awe. The Line of two detached Stones before the Front of the Fabrick directs to the middle of the most entire part of the Body of the Building; and this part consists of four great Pillars sustaining three large Blocks of Stone.

AFTER passing the middle Aperture of this Tetrastyle Frontispiece, a few paces brings us to the greatest Wonder of the whole Work, and that is a Block of Stone of about fifteen Feet and an half in length lying edgewise up-

^d Now Sir Thomas Burnet, Knight, one of his Majesties Judges of the Court of Common Pleas.

34 STONEHENGE DESCRIBED.

on a flat Stone, almost sunk into the Ground, and so exactly counterpoised as to be put in Motion by the force of a Man's hand. This ROCKING STONE appears to be something beyond the Center of the Work, and the clear Area in which we see it, and the Stone whereon it rests, is most apparently surrounded with the Remains of two double Rows, or Curved Lines of Pillars; some of which are standing, some are leaning against others, and some lye flat on the Ground.

I began my Survey of the whole Work by pitching a Station Staff just within the Central Aperture of the Tetrastyle in the Front of the Body of the Fabrick, and, as near as I could, before the middle of it; and then my first Operation was intended to discover the Form and Size of the Remains of the outward double Line of Pillars, or the chief part of them; for which end I staked out the Angles of an Hexagonal Figure between them; and the Staff I had pitched made the first Angular point of the Polygon.

THIS Figure is contained within the Letters A, B, C, D, E, and F in the PLAN, herewith sent Your Lordship, of the OUT LINES of the Contiguous Stones of STONEHENGE: But no sooner had I staked out the Angles of it on the Ground, than the Sky, which had been all the Day clear and serene, began to appear full of Clouds; this was followed by a strong North East Wind; and that was succeeded by a Snow Sleet: So that happy was he who could skreen himself by

a Stone Pillar, or get into *Gaffer Hunt's* smoaky Hut for Shelter.

THIS Person is a Carpenter by Trade, and on my retireing into his Hut, and he discovering my Profession, the venerable old Man assured me, that in his Memory no regular Survey had been taken of STONEHENGE; nor had any body measured it with that Accuracy which was necessary to obtain a real Plan of any part of it; though the Curiosity of many had led them to spend a great deal of Time in taking the Demensions of the Stones, and the Distances between them; for which purpose he himself always kept measuring Rods in his Cottage.

I have mentioned the little Accident of the Storm to Your Lordship, because several People, who were then become Spectators of what I was about, thought I had raised the Devil, or some guardian Spirit over our Antiquity; and one of my own Men, who had been a Witness to the Storm which arose while I was taking the PLAN of the Works of STANTONDRUE, was not a little surprized at this which was much more impetuous. At last it began to clear up; and then, in spite of all the Demons, dead and living, I proceeded with my Work, after about half an hours Interruption by the Tempest, for a small one it really was.

THE living Demons were idle People returning from *Weyhill* Fair, particularly a Couple of lusty young Fellows who bore the Marks of a late Fray, and seemed not only to admire the

36 STONEHENGE DESCRIBED.

the Shape of my Horses as they stood under *Gaffer Hunt's* Shed at the End of his Hut, but the Colour of my Watch, which I had inadvertently taken out of my pocket to tell them the hour of the day; nor could I get quit of them till the Evening called me to *Ambresbury*; notwithstanding I kept them, for the most part of the time, disagreeably employed at a proper distance from us, under the Notion of their standing for Objects to direct my Instruments to.

UPON resuming my Survey, after the Storm was over, and planting my living Objects forty or fifty Yards from the Work, I first Lined out the Sides of the Irregular Polygon whose Angles I had staked out, and then measured the Length of each respective Side. The Side AB amounted to forty eight Feet one Inch and a half in Length; the Side BC, to forty Feet one Inch; the Side CD, to fifty Feet; the Side DE, to sixty two Feet three Inches and an half; the Side EF to fifty eight Feet three Inches and an half; and the Side FA to forty nine Feet six Inches.

I next took the Angles of this Figure, and the External Angle ABC, amounted to two hundred and thirty six Degrees, and twenty Minutes; the External Angle BCD, to two hundred and twenty five Degrees; the External Angle CDE, to two hundred and forty seven Degrees, and fifty Minutes; the External Angle DEF, to two hundred and fifty four Degrees and five Minutes; the External Angle
EFA,

EFA, to two hundred and thirty nine Degrees, and fifteen Minutes; and the External Angle FAB, to two hundred and thirty seven Degrees, and twenty five Minutes.

WHEN I had thus compleated the Periphery of my Hexagonal Figure, and had extended the Side DE to a Stake at G, nineteen Inches from the Stake at E, upon the first Side of the Polygon, I raised the Out Lines of five Quadrangular Figures about so many erect Stones, that appeared on the Left Side of the Line AB; and the Out Lines of one Quadrangular Figure about one leaning Stone, and one flat Stone, that appeared on the Right Side of the same Line.

THESE Quadrangular Figures were also Rectangular; and therefore after measuring the several Sides of them, and raising Perpendicular Lines upon those Sides to every material Angle of the Stones surrounded by them, I took the Dimensions of those Lines, and thereby got the exact distances between the Angles of every Stone and the Sides of every Quadrangular Figure I had formed.

THE second Side of my Hexagonal Figure became a Base Line to the Perpendicular Lines HI, KL, and CM; and upon these four Lines I raised the Out Lines of six Quadrangular Figures about two erect Stones, and one flat Stone that appeared on the Right Side of the Line BC; and two erect Stones and three flat Stones that appeared on the Left Side of the same Line: This I had no sooner done than
Lady

Lady Frances Hanbury Williams came to pay our Antiquity a Visit; and the Stakes that marked the Angular Points of the six Quadrangles I had been forming, as well as the Lines that marked the Sides of the same Figures, seemed to yield her and a Lady, that was in the Chair with her, as much Amusement as the Ruins of the Work itself.

AFTER I had measured the three Perpendicular Lines HI , KL , and CM , and the distances, BH , and CK , I took the Dimensions of the several Sides of the six Quadrangular Figures as they appeared Staked and Lined out upon the Ground at the time *Lady Frances* arrived at the Work; and when this was done, I raised Perpendicular Lines upon all those Sides to every material Angle of the Stones they surrounded; measuring such Perpendicular Lines, and thereby getting the exact distances between the Angles of every Stone and the Sides of every Quadrangular Figure I had formed to the Right and Left of the second Side, BC , of my irregular Polygon.

THE third Side of this Polygon made a Base Line to the Out Lines of four Quadrangular Figures raised by me, three, about four Stones that appeared on the Left Side of the Line CD , and one, about four Stones that appeared on the Right Side of the same Line: The Sides of these Figures I first measured, and after erecting Perpendicular Lines upon them, directing to every material Angle of the Stones they surrounded, I carefully measured those
Lines,

Lines, and thereby got the exact distances between the Angles of every Stone, and the Sides of every Quadrangular Figure I had formed to the Right and Left of this third Side, CD, of my Hexagonal Figure.

UPON the fourth Side of that Figure, when extended to the Letter G, I raised the Out Lines of three Quadrangles, two of those Figures I raised about three Stones that appeared on the Left Side of the Line DG; and the other I raised about a Stone that lay on the Right Side of the same Line: And upon the fifth Side of my Polygon I formed the Out Lines of seven Quadrangular Figures, four of which were raised about four Stones that appeared on the Left Side of the Line EF, and the other three were raised about three Stones that lay on the Right Side of the same Line. I then measured the Sides of the several Quadrangles I had formed, as well as the Distances between such of those Figures as were not contiguous to each other; raised Perpendicular Lines upon the Sides of all those Quadrangles to every material Angle of the Stones within the Out Lines of the same Figures; and by measuring the Perpendicular Lines, I got the exact Distances between the Angles of every Stone, and the Sides of every Quadrangular Figure I had formed to the Right and Left of the fourth Side, DE, and to the fifth side, EF, of my irregular Polygon.

THE sixth Side of that Hexagonal Figure served me as a Base Line to the Perpendicular Line

Line NO; and upon these two Lines I not only raised the Out Lines of six Quadrangular Figures, five about six Stones that appeared on the Left Side of the Line FA, and one about two Stones that appeared on the Right Side of the same Line; But erected two Perpendicular Lines to a Stone marked with the Letter P; three to a Stone marked with the Letter Q; and two to a Stone marked with the Letter R: These three Stones appearing likewise on the Right Side of the Line FA.

I next measured every Perpendicular Line and the several distances between them, as well as the Distances between the bottom of the Line NO, and the Angular Stake at A; and after measuring the Sides of the six Quadrangular Figures I had formed, I raised Perpendicular Lines from all those Sides to every material Angle of the Stones they surrounded: The Dimensions of these Lines were then taken, and thereby I got the exact Distances between the Angles of every Stone, and the Sides of every Quadrangular Figure I had formed to the Right and Left of the sixth and last Side, FA, of the Polygon I began my Survey with.

THE Stones P, Q, R, were so incumbered with Dung and other Rubbish, that it was impossible for me to surround them with the Out Lines of any regular Figure, as I had done all the other Stones contiguous to the Sides of my Polygon; so that the Ends and internal Faces of those Stones could not be taken with that exactness, with which I took every other part of the

the Work thus far measured; I mean in respect to their Angles; for as to the Size of the Out Lines, I was able to come at all the Dimensions that were necessary to produce it in every Stone.

THUS, My Lord, I obtained what would infallibly produce on paper the real Form and Size of the chief part of the Remains of the Outward double Line of Pillars of this Work: For by drawing Lines between the Angular Points of the Stones, to which I had raised all my Perpendicular Lines, I obtained the Shape and Size of the lower part of every Stone; and by the means of the Out Lines of my Irregular Polygon, as well as the Out Lines of the Quadrangles I surrounded the several Stones with, I obtained not only the Distances between those Stones, but the Position they are in, in respect to one another: So that the Figures formed by the lower Parts of the Stones became so many given things towards discovering the exact Shape and Size of the Figures formed by those Stones.

WHAT those Figures were, as to Form and Size, shall be made manifest to Your Lordship, when I have compleated the Descriptive Part of my Survey, and come to explain the Work by more finished Plans than this which I have already put into your Hands.

My next Operation therefore, in the Survey of STONEHENGE, was to draw such Base Lines; and thereon to raise such Perpendiculars, Triangles, and Quadrangles as would enable me

42 STONEHENGE DESCRIBED.

to discover the real Form and Size of the Remainder of the Stones belonging to the Outward double Line of Pillars; as well as all the Work included within them: And the first Base Line I drew on this Occasion was first extended from the Angular Stake at B, to the Angular Stake at D, and then produced to a Stake at S, eight Feet from the Stake at D.

UPON this Base Line I formed the Quadrangular Figure a b W X, whose Base, a X, is seventeen Feet two Inches in Length, its Side, a b, extends nineteen Feet and three Inches, and the Distance from B to X amounts to seven and thirty Feet and five Inches.

MY second Base Line extended from the Stake at S, to the Angular Stake at F, and upon this Line I first formed the Triangle F, T, U, whose Base, F U, is twenty seven Feet and one Inch in Length; it's longer Side, T U, extends twenty Feet and one Inch; and it's shorter Side, F T, extends fifteen Feet: And then I raised the Perpendicular Line, Z c, which is thirteen Feet six Inches in Length, and the distance from S to Z amounts to twenty seven Feet and one Inch. When this was done I drew the Line, U W, on which I measured two and twenty Feet and three Inches from the Angular Stake, at U, to a Stake, at Y; and from this last Stake I extended a Line to the Angular Stake, at A. I lastly drew a Line from c to b of eleven Feet in Length, and this Line I extended fifteen Feet further to the Letter d.

Now

NOW from the Lines thus drawn, and the Figures thus formed, I drew such other Lines, and formed such other Figures as enabled me to take the exact Shape and Position of the lower part of every Stone, that I had not been able to come at by the help of the irregular Polygon I began my Survey with, and so compleated every thing that was necessary for attaining a real Plan of the Body of the Work; and the exact Form and Size of all the different parts of it.

EVERY Line, and every Figure formed by me on this Occasion is expressed by dotted Lines in the Plan, to which I have hitherto referred, and thereon I have inserted every smaller Dimension, as I took it, to convince Your Lordship of the Reality of my Survey; to shew You the possibility of measuring this Work with as much Minuteness as Monsieur *Desgodetz* measured the Remains of old *Rome*; and to present You with a Specimen of what every one ought to do that engages in taking the Plan of the Remains of a Work, the true Form and Size whereof is essential to the Knowledge of the Work itself.

THE Contiguous Stones of STONEHENGE appear in the midst of a fine flat Area, which is almost surrounded with a double Bank of Earth separated by a Ditch; for these Out Works are only discontinued before the Entrance into the Fabrick. Two Stone Pillars appear at the Foot of the inner Bank next the Area in which the Building stands; and these are answered by

44 STONEHENGE DESCRIBED.

by two Spherical Pits at the foot of the same Bank; one with a single Bank of Earth about it; and the other with a double Bank separated by a Ditch.

THESE, with the two detached Stones before the Front of the Fabrick, are properly the Out Works of STONEHENGE; and to come at the exact Plan of them, as they remain about the Body of the Work, I found it necessary to stake out a Decagonal Figure just within the Inner Bank of Earth; and then joyn this and the Figure I began my Survey with together, by extending a Line from the Closing Angular point of the one, to the Closing Angular point of the other; and by taking the Angles which this Line should make with the last Side of the first Figure, and the first Side of the second Figure.

BUT before I proceeded with this part of my Survey, I found it necessary to protract and delineate the former part by a Scale of forty Feet in an Inch, in order to bring the whole Work upon Paper that would not exceed the Size of a Leaf in Your Lordships Book; this made one of my Evenings Work at *Ambresbury*; and such a reduced Plan I have herewith sent You with all the Lines and Figures of the whole Survey upon it, as well as some others that I applied to it for discovering the general Form of the Work.

THE Decagonal Figure staked out by me as above, is marked in this Plan with the Letters G, H, I, K, L, M, N, O, P, and Q; and the Line,
by

by which I joyned this irregular Polygon to that in the Body of the Work, extends from A to G: This Line is eighty six Feet in Length; the internal Angle it makes with the last Side of the Hexagonal Figure amounts to one hundred and nineteen degrees and fifty Minutes; and the external Angle it makes with the first Side of the Decagonal Figure amounts to two hundred and seventy two Degrees and thirty five Minutes.

THE first of these Angles is marked with the Letters F A G, the second with the Letters A G H; and after I had taken them, I measured the Sides of the Decagonal Figure; the first of which extends fifty two Feet from G to H; the second Side extends one hundred and fourteen Feet from H to I; the third Side extends one hundred and six Feet and five Inches from I to K; the fourth Side extends one hundred Feet from K to L; the fifth Side extends eighty Feet and one Inch from L to M; the sixth Side extends ninety three Feet and five Inches from M to N; the seventh Side extends sixty two Feet and one Inch from N to O; the eighth Side extends one hundred and five Feet and two Inches from O to P; the ninth Side extends one hundred and three Feet and two Inches from P to Q; and the tenth Side extends sixty Feet from Q to G.

THE first external Angle of this Figure being, G H I, it amounts to two hundred and twenty three Degrees eighteen Minutes; the second, H I K, amounts to two hundred and
twenty

46 STONEHENGE DESCRIBED.

twenty four Degrees thirty eight Minutes; the third, I K L, amounts to two hundred and twenty three Degrees thirty eight Minutes; the fourth, K L M, amounts to two hundred and twelve Degrees forty eight Minutes; the fifth, L M N, amounts to two hundred and twenty one Degrees forty eight Minutes; the sixth, M N A, amounts to two hundred and eleven Degrees and thirty eight Minutes; the seventh, N O P, amounts to two hundred and ten Degrees eighteen Minutes; the eighth, O P Q, amounts to two hundred and twenty two Degrees fifty eight Minutes; the ninth, P Q G, amounts to two hundred and twenty three Degrees twenty eight Minutes; and the tenth, Q G H, amounts to one hundred and eighty five Degrees twenty eight Minutes.

IN measuring the fourth Side K L, of this Irregular ten sided Polygon, I raised four Perpendicular Lines upon it; the first, at the distance of thirty seven Feet from K, rises from h to e, eight Feet and three Inches; the second, at the distance of fifty four Feet from K, rises from l to f, seven Feet and nine Inches; the third, at the distance of sixty nine Feet from K, rises from m to g, six Feet; and the fourth, at the distance of eighty five Feet from K, rises from n to h, three Feet.

FROM the Angular Point at H, at the foot of the first Bank, to the Cypher at o, on the opposite Side of the same Bank, is twenty Feet; and there the Ditch is twenty eight Feet broad; from the Angular point at I to the Cypher at

P is seventeen Feet, and there the Ditch is thirty Feet broad; from the Angular point at K to the Cypher at q is sixteen Feet, and there the Ditch is thirty Feet broad; from the Angular point at L to the Cypher at r is eighteen Feet, and there the Ditch is seven and twenty Feet broad; from the Angular point at M to the Cypher at s is fourteen Feet, and there the Ditch is thirty Feet broad; from the Angular point at N to the Cypher at t is eighteen Feet, and there the Ditch is eight and twenty Feet broad; from the Angular point at O to the Cypher at u is twenty Feet, and there the Ditch is three and thirty Foot broad; from the Angular point at P to the Cypher at w is twenty four Feet, and there the Ditch is two and thirty Feet broad; and from the Angular point at Q to the Cypher at x is fourteen Feet, and there the Ditch is thirty Feet broad.

THE second Bank of Earth is much less than the first, but the Breadth of it was not measured; and both Banks seem to have been made with the Earth taken out of the Ditch that separates them.

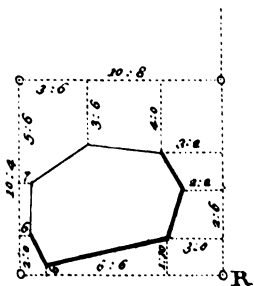
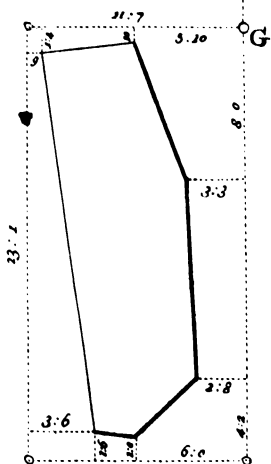
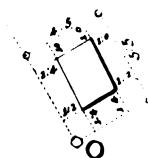
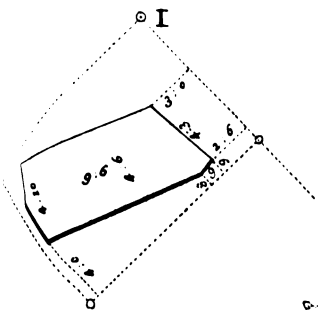
UPON the extream end of the second Side HI, of my irregular ten sided Polygon I raised a Quadrangular Figure round a Stone at the Foot of the first Bank of Earth; and upon the extream End of the seventh Side NO, I raised another Quadrangular Figure round a second Stone at the Foot of the same Bank. I then measured the distance between the

the Angular point at I, and the Angular point at B; as well as between the Angular point at O, and the Angular point at E, and found the former to be ninety two Feet five Inches; the latter eighty seven Feet two Inches. The Line AG, I produced to R, which is in Length from G to R, one hundred and twenty eight Feet; and upon each End of this Line I raised a Quadrangular Figure, one about a Stone lying quite a-cross the Curve Line of the first Bank, and the other about a Pillar detached from all the other Works.

THE detached Stones of STONEHENGE, being four in Number, I have put them together in a separate Plan, and therein delineated the Out Lines of them by the same Scale that I drew the Out Lines of the contiguous Stones of our Antiquity; inserting thereon the Figures that were raised about those Stones, as well as all the Measures that were taken by me for discovering the Shape of them.

YOU have now, My Lord, a Copy of my whole Survey of the Ground Work of STONEHENGE, and if there is any Error in it, it was not for want of Labour, nor of making use of such Rules as must produce as accurate a Plan of the whole Work as the Nature of it can admit; and perhaps as correct in it's Kind as any of the Plans produced by *Desgodetz* of the Remains of the Buildings of old *Rome*.

BUT, as Mankind are by Nature liable to Error, permit me only to add, that though You have a Copy of all the Angles as I took and proved



A PLAN exhibiting the Out-Lines of the four Detach'd Stones of
 CHOIR GAURE, Vulgarly call'd STONEHENGE,
 with the Figures Form'd, and the Dimensions Taken, for attaining them
 By JOHN WOOD Architect AD. MDCCXL.

proved them on the Spot, as well as of all the Measures as I set them down from the Mouths of the Men I employ'd to take them, and from my own Eyes, with a Diffidence of all to imprint in the Mind of my Eldest Son, and chief Assistant, the strongest Ideas of Accuracy in this his first practical Lesson of Surveying, yet there may be some Mistakes; not material ones I hope; of which, however, the Curious may judge by an Examination of the Work itself: For I left all my Angular or Station Stakes in the Ground, driven down to the Surface of it; and Mr *John Allen* a Joiner of *Ambresbury* will not only shew them to any Person of skill in Surveying that may be willing to be at the Trouble of re-measuring the Work, but explain how I proceeded in the greatest part of my Survey; having employed him as an additional Assistant, during the two last Days I was at STONEHENGE, and left these directions in Charge with him, as well as with *Gaffer Hunt*.

ONE Error I am sensible of, which is an Omission of the Dimensions of the Out Lines of the Quadrangular Figure round the Stone at the Foot of the Bank by the Letter I, in the Plan of the whole Work; and this may possibly draw that Stone a small Matter nearer to the Letter H, in that Plan, than it really is in the Work itself;

THIS Error was owing to the setting Sun depriving me of Light, on the third day of my Stay at STONEHENGE, to protract and de-

lineate the detached Stones of the Work upon the Spot, as I had done every other part of my Survey, whereby I should not only have discovered my Omission, but had it in my Power to have supplied it; and the Close of the same day hindered me from taking the Breadth of the second Bank of Earth that makes the extreme part of the Work.

AT the Letters H, e, f, g, h, and L we see the Vestigia of something, which in all probability increased the Works at the Foot of the inner Bank; and at the Letters K and P, Your Lordship will observe the Centers of the two Pits at the foot of the same Bank. These Concavities are compleat Works of themselves; each Pit is about sixteen Feet Diameter, and the Banks that surround them increase the Diameter of each Work to about forty Feet; the Work marked with the Letter P, being further enlarged by a Ditch and a second Bank of Earth, though not expressed in my Plan.

To discover the common Center and Central Line of the whole Work, I drew one Base Line from the corner of the Pillar behind the Figure 1, to the corner of the Pillar behind the Figure 3; and another Base Line from the corner of the Pillar behind the Figure 2, to the middle of the Pillar behind the Figure 4: I next erected a Perpendicular Line upon the middle of each Base Line; and then I extended those Perpendicular Lines till they intersected each other by the Letter y.

FROM this Point of Intersection, I found that

that a Radius of fifty two Feet would just take in all the Stones that remain standing as part of the Out Line of the Body of the Work; and that another Radius of one hundred and fifty six Feet would extend to the extremity of the Bank of Earth that first surrounded my Decagonal Figure, or very near it; which convinced me that the whole Work was principally composed of the Peripheries of Circles, and Portions of Circles, respectively Concentrick, and that the common Center of it was this Point of Intersection, or some Point very near it.

I have therefore, from the Center y, in the General Plan, described the Periphery of one Circle of one hundred and four Feet Diameter about such of the Contiguous Stones of our Antiquity as now remain Standing; and the Periphery of another Circle of three hundred and twelve Feet Diameter about the first Bank of Earth that, in effect, surrounds those Stones: I have likewise described the Periphery of a Circle of two hundred and eighty two Feet Diameter to shew the internal Side of the same Bank of Earth; and I have extended a Line from the Center y, to the Stake I began my Survey with at the Letter A, which I have produced both Ways as a Central Line to the whole Work; and this Line Your Lordship will find marked with the Letters AA, A A.

THUS the clear Area round the Body of the Work appears to be eighty nine Feet in
G 2 Breadth;

Breadth; the Superficial Content of it amounts to about an English Acre and a quarter of Land; and this is capable of containing six thousand People upon almost any publick Occasion, as it will yield a Square Yard for each Person to stand on.

THE Line y, i, z, bears six Degrees West from the Meridian, and directs to the Spire of *Salisbury* Church, which, from our Antiquity, has the Effect of one of the true *Egyptian* Obelisks; Pillars that always represented the Rays of the Sun.

THE Central Line of this Work passes thro' the Body of the Pillar by the Letter R; and the Face of that Stone is two Diameters of the Body of the Building distant from the Face of the Tetrastyle Frontispiece by which we enter the Edifice: But the Stone by the Letter G, is but about one Diameter from the Face of the same Frontispiece.

A Line extended from the Center of the Stone by the Letter I, to the Center of the Spherical Pit at the Letter P, and a Line extended from the Center of the Spherical Pit at the Letter K, to the Center of the Stone by the Letter O, falls at right Angles with the Central Line A A, A A, of the whole Work: The clear Diameter of the Body of the Structure seems to have been equal to the clear Distance between the Stone by the Letter I, and the Pit at the Letter K; as well as between the Stone by the Letter O, and the Pit at the Letter P; and these Pits are so situated
as

as to make Tangents to a Meridian Line, the North Pit lying on the West Side, and the South Pit lying on the East Side of such a Line.

THE Stone by the Letter I, is almost fallen down, and as such I have delineated it's greatest Side; the Stone by the Letter O, is in an erect Position, and four Feet high; the Stone by the Letter G is flat, and seems to have been laid with a Design that it's Surface should be Level with the Surface of the natural Earth; and the Stone by the Letter R, is almost erect, it is about seventeen Feet high above the Ground, and it seems to have been eight Feet broad, and six Feet thick.

THIS Stone, as well as those by the Letters I and O, I have shaded ^e with Ink of a lighter Colour than that with which I have shaded ^f the Stone by the Letter G; and these two Colours distinguish the erect Stones in the Body of the Work, together with those in a Leaning Position, and such as are buried in the Ground from those that lye flat ^g on the Surface of the Earth, or on the Surface of other Stones in that Part of the Building.

BUT to make all these Colours more conspicuous in the Body of the Work, and to point out to Your Lordship the Stones sustained by some of the erect Pillars, I have herewith sent You a finished Plan of the Contiguous

^e This the Engraver expresses by single Hatching.

^f This by double Hatching.

^g The flat Stones are expressed by Dotting.

54 STONEHENGE DESCRIBED.

Stones of our Antiquity, Delineated by the same Scale with which I drew the Out Lines of those Stones, and have disengaged them from the Lines, Figures, and Dimensions of the Survey; but at the same time have Circumscribed them by the Periphery of a Circle of one hundred and four Feet Diameter, as in the Plan of the whole Work, and divided them in the middle by the Central Line A A, A A, as in the same Plan.

IN this Central Line I have exhibited the Station Staff I began my Survey with, by a Point in the Center of a small Circle just under the Letter a; the Intersection of the same Line with the Line B B, B B, makes the Center of the Circle which the Body of the Work was intended to Form; and that Center is expressed by the Asterism, just above the Letter y.

THE Figures 1, 2, 3, 4, referring to the Points in the Plan of the whole Work between which the Base Lines were extended for discovering the Center of the Building, are, in this finished Plan, answered by the Letters N, O, P, Q: And the erect Stones, with such as appear in a Leaning Position, are numbred from One, to forty one, both Inclusive; while the Stones that lye flat on the Surface of the Ground, or on other Stones, are numbred from forty two, to seventy four inclusive; number sixty six being the ROCKING STONE: But the flat Stone sunk into the Earth towards the Center of the Work, and bearing the former, being broke in two Pieces, those Pieces are numbred with
seventy

seventy five, and seventy six; and they are buried so deep in the Ground that their Faces appear but just above the Surface of the Earth.

THE Stone number thirty two, leans against the Stone number thirty nine; the Stone number ten, leans against the Stone number twenty four; and the Stone number twenty, leans against the Stone number fifty two.

THE erect and leaning Stones from number one to eighteen, and the flat Stones from number forty two to number fifty one seem to belong to the first Row: Number twenty to twenty seven, and number fifty three to sixty three seem to belong to the second Row: Number twenty eight to thirty five, and number sixty four to seventy one, seem to belong to the third Row: And number thirty six to forty one, as well as number seventy two to seventy four made part of the fourth Row:

To the seventy six Stones that appear in the fair Plan of the Contiguous Stones of STONEHENGE, Your Lordship will Observe that I have applied several Dotted Lines, besides that which circumscribes, and those which divide them; and they are such as I imagine the chief parts of the Work were at first designed to answer, or be set unto.

FOR the Application of these Lines I divided the one hundred and four Feet contained in the whole Diameter of the Building from side to side, upon the Line BB, BB, into eight equal parts; and one of these parts I have given to the first Row of Pillars, and the Void
be-

56 STONEHENGE DESCRIBED.

tween those Pillars and the second Row; a second part I have given to the clear Void between the second and third Row of Pillars; and the remaining four parts I have given to that Portion of the Work which is contained within the extreme Limits of the third Row of Pillars: This Portion is again divided into seven equal Parts; five of which I have given to the clear Area in the Middle of the Work, and one to the double Row of Pillars about it, the Space between those Pillars being included.

By the Lines described in pursuance of this Division, it must appear most manifest to Your Lordship, that the outward Row of Pillars were set by one Center, and not by two, at about three Feet five Inches from one another, as *Doctor Stukeley* insinuates; that the second Row of Pillars made the Periphery of a Circle Concentrick with the first; that the inward Part of the Work not only formed Portions of the Peripheries of Circles Concentrick with the outward Part, but Parallel Lines to each other, and almost the same to the Central Line of the whole Structure; and that therefore this part of the Building is neither an Hexagon as *Inigo Jones* is made to Describe it, nor an Oval as *Doctor Stukeley* has endeavoured to demonstrate.

PERHAPS Your Lordship will be surprized at the great Irregularity which appears in almost all the Pillars of this Work by the Dotted Lines that I have applied to them: But You
will

will cease to be so when You consider that in the most perfect Piece of Architecture *Rome* ever produced, the Porticoe of the Pantheon I mean, there are scarce any two Columns, or any two Intercolumnations equal and alike.

THIS, My Lord, I dont mention to excuse the Workmen that reared up the Pillars in our Antiquity; but as an Instance to shew You how different it is to work upon the Ground with ponderous Materials, to what it is upon Paper with a Pen, or a Pencil: Besides, the working to a Center is much more difficult than the working to a Line; and if we consider the erect Stones of STONEHENGE as Pillars wasted by the Weather, as well as barbarous Hands, from more regular Forms into the Shapes we now see them, it will very much abate our Ideas of Irregularity in the present Position of them.

THE Stones that compose the first Line of Pillars are of a Light Colour, and about fourteen Feet high above the Surface of the Ground in some parts of the Work, in others about thirteen Feet: The Stones that compose the second Line of Pillars are of a Dark Colour, and of different Altitudes, the Pillar number twenty one in my finished Plan of the Contiguous Stones being the highest, and still rising six Feet: The Stones that compose the third Line of Pillars are of the same Light Colour with the Stones of the first Line, and they are of different heights; for the great

H

Paral-

58 STONEHENGE DESCRIBED.

Parallel Pillars rise about sixteen Feet and a half, the next double Pillars of that Line rise about a Foot more, and the Pillar, number thirty two, is about two and twenty Feet high: And the Stones that compose the fourth Line of Pillars are of the same Dark Colour with the Stones of the second Line, and, like them, are of different Altitudes; the Pillar, number forty, being one of the highest, and still rising eight Feet.

By all these different Altitudes Your Lordship may perceive, that the outward Line of Pillars rose very near to one and the same Line at Top, and that the Pillars, or Coupletts of Pillars, in the third Row rose above one another as the Work retreated from the Eastward to the Westward, though not in the manner *Doctor Stukeley* describes it in the twenty sixth and twenty seventh Pages of his Book; neither are the Pillars so high as he affirms them to be, some by a full Yard!

THE Voids between the Stones that compose part of the first Row of Pillars, and marked with the Letters A, B, C, D, E, and F, in my finished Plan of the Contiguous Stones, are covered with great Transom Stones bearing on the Tops of the Pillars on each side those Voids; and the Voids between the Stones that compose part of the third Row, and marked with the Letters G, H, and I, are covered in the same Manner: So that the Stones of this Work now borne up aloft by others are nine in number; and these being added to the
seventy

seventy six expressed in my Plan, make the Stones at this time in the Body of the Fabrick amount to eighty five in Number; to which, if we add the four detached Stones by the Letters G, I, O, and R, in the Plan of the whole Work, we shall have the compleat TALE of all the Stones of STONEHENGE in defiance of the Magical Spell that hath hitherto been imagined, by the Vulgar, to render them UNTALEABLE.

THE Transom Stones over the Voids A, B, C, D, E, and F, as well as the Transom Stones over the Voids G, H, and I, are of the same Light Colour with the erect Stones that sustain them; and the Transom Stones that rest on the Pillars of the outward Row, are about two Feet six Inches high, but those that rest on the Pillars of the third Row are about ten Inches more in height.

THE Stones in the Constituent parts of this Work dont appear to have been ever wrought to their Truth: For the very Transom Stones, which were naturally one thicker than the other, are only worked on their Beds just over those parts of the Pillars on which they were to bear; the rest over the Voids was left unwrought, as the Transom Stones over the Voids B, and F, plainly demonstrate.

THIS Defect of Workmanship, in the Transom Stone over the Void B, is, in the Opinion of *Doctor Stukeley*, not only a great Beauty, but an admirable Contrivance; and therefore that Gentleman was so particular as to employ one

Abraham Sturges a jobing Bricklayer and Mafon of *Ambresbury*, whom he ftiles an Architect, to help him meafure it in the Prefence of the learned *Heneage Lord Winchelfea*, as the *Doc-tor* himfelf affures us in the fiftieth and fifty firft Lines of the eighteenth Page of his Book; adding further, that it's middle Length is eleven Feet ten Inches, it's Heighth two Feet eleven Inches; and it's Breadth three Feet nine Inches.

STONEHENGE appears now before Your Lordfhip DESCRIBED with all the Certainty the Nature of the Ruins will admit of without defcending into fuch minute particulars as would only tire Your Patience to read; I fhall therefore endeavour

To

RESTORE the VENERABLE REMAINS

to their antient State; or rather to the State intended by the Architect of the Work; whose Design was fo far from being compleated, that I have many reafons to think the firft Builders of STONEHENGE did not Perfekt fo much as any one fingle part of the whole Fabrick: For fuppose, My Lord, the outward Line of Pillars compleat, with Tranfom Stones on them, Mortaifed and Tennoned together in the manner *Doctör Stukeley* describes it in the eighteenth Page of his Book; to which I fhall add, that the Joints of thofe Tranfom Stones were made Angular in the Middle, one Convex, the other

other Concave, What Accident by Time or Weather could break the Bond of the Work? And if broken by any such Accident, How happens it, that the Transom Stones over the Voids K, L, and M, in the finished Plan of the Contiguous Stones of this Work are gone, and those over the Voids A, B, C, D, and E, are left?

I would further ask, if the three Transom Stones over the Voids K, L, and M, were hoisted out of their places, and then taken down for Use, How much less would the Labour have been to pull down the Pillars, or one Transom Stone after another? If the broken Stone, number sixty four, sixty five, was ever erect, and coupled with the leaning Pillar number thirty two, and if these sustained the ROCKING STONE, number sixty six, How came the first Pillar in it's fall to run backward above ten Feet from the place where we are to suppose it's antient Basis? How came the second Pillar to be preserved in it's present Leaning Posture by the little Pillar, number thirty nine, and this Pillar not to be so much as moved out of it's Perpendicular Position by the Shock it must have received by the Fall of the other against it? How came the Transom Stone in it's Fall from the Top of the Pillars of two and twenty Feet high to pitch so upon an Equilibrium on the end of the flat Stone, number seventy five, as to be moved with the force of a Man's finger, instead of breaking that Stone to Atoms by it's Fall: Or how came

came it to pitch on it's Edge whole and unfractured as we now see it?

THESE and many more Questions, will shew us, that the whole Work was never compleat; and therefore when we reflect on the Nature of the Ruins it will be apt to make one pronounce STONEHENGE the BABEL of it's BUILDERS, were it not, My Lord, for these evident Truths, that Sacred Works in almost every Age of the World, and in almost every Country, have been purposely left unfinished to draw the Bounties of well disposed People towards compleating them; and that the most exquisite Rules observed by the Antients in the Proportion of their Plain Columns, and in their Intercolumnations, are, in this Work, minutely observed; though partly disguised, I mean the Proportion of eight Diameters for the Columns, and the Eustyle for the Intercolumnations.

THIS manner of Intercolumnation directs, that the distance between the Columns shall be just twice as much as the Diameter of the Column, and a fourth part more; or just a fourth part of the height of the Column, by which the Void, or Intercolumnation, becomes a Figure of four Diameters high.

ACCORDINGLY we find the Voids between the exterior Pillars of STONEHENGE to be four Diameters high; for that Line of Pillars being ninety seven Feet Diameter in the Clear, and with the Pillars one hundred and four Feet, the Diameter to the Middle of those Pillars be-

becomes just one hundred Feet and six Inches; and the Circumference of a Circle of that Diameter amounts to about three hundred and fifteen Feet eight Inches: The Pillars were undoubtedly designed to be seven Feet broad, three Feet six Inches thick, and thirty in Number: Now divide three hundred and fifteen Feet eight Inches into thirty equal parts, and each part will amount to ten Feet six Inches and about a Quarter; by which it appears, that the Intercolumnation in the Periphery of this Circle was three Feet six Inches broad; and as the Pillars are in some Places fourteen Feet high, so the Void is in Breadth the one fourth part of it's height.

AGAIN, the Surface of the Pillars of the Outward Line appear as double Squares in Front; and as Quadruple Squares in Flank; of the former of which Figures the Faces of all the Pillars of the third Line seem to have been intended; the two next the Central Line of the Work excepted; and these seem to have been designed to answer triple Squares in Front.

MOREOVER if we take a couple of Pillars of one and twenty Inches Square from each Side of every Pillar of the outward Row, and suppose the remainder Voids, then the Periphery or out Line of this Work will appear with double Pillars in Flank, each of one and twenty Inches Square; and in Front we shall see Plain Pillars of eight Diameters high, with Voids between them of Quadruple Squares:
In

In Effect, we shall see Intercolumnations of the Eustyle Kind in respect to the Altitude of the Pillars; and of the Systyle Kind in respect to the Diameter of the same Pillars.

WE may therefore turn the Tables, and instead of calling STONEHENGE the BABEL of its BUILDERS, pronounce it the MONUMENT of their CRAFT; as such, My Lord, I shall, in its proper place, particularly speak of the ROCKING STONE, number sixty six; a Stone that seems to have given Name to the whole Region wherein our Antiquity is Situated.

THE outward Line of Pillars in the Body of the Work, considered as the Periphery of a Circle, was manifestly composed, or intended to be composed of thirty in Number, for those that still remain answer such a Division: And the second Line of Pillars, considered also as the Periphery of a Circle, Concentrick with the first Line, seems to have been composed of nine and twenty in Number, since the Pillars now remaining in it answer that Division, and no other as I could find by innumerable Trials: The third Line of Pillars considered partly as the Periphery of a Circle, and partly as a Right Line, was composed of ten in Number: And the inner Line of Pillars considered also partly as the Periphery of a Circle, and partly as a Right Line, Concentrick with the former where Curved, and Parallel where Strait, seems to have been composed of nineteen in Number; since the Pillars remaining in it answer that very Division.

OF the Lines thus considered, and thus composed, I have sent Your Lordship a Plan to exhibit to You, at one View, the Ground Work of the contiguous Stones of STONEHENGE, in the perfect State they seem to have been intended by the Architect of the Work.

THE four Pillars of the outward Line now standing two on each Side the middle Aperture in the front of the Fabrick in this perfect Plan, sustain Transom Stones; the next Pillar to the left, Number three, is quite Insulate; the two Pillars next to it, Number four, and Number five, sustain a Transom Stone; the Aperture next them is uncovered; the Aperture beyond that is also Covered; and if we reckon on, the other Apertures in the Remainder of the Out Line of the Circle will appear to have been alternately covered to the Aperture next the Pillar, Number twenty seven; since the Sixteenth has still a Transom Stone over it.

THUS, My Lord, this whole Line being considered as divided into parts, those parts made a Tetrastyle in the Front of the Fabrick, a single Pillar on each side of that Tetrastyle, and twelve distinct Duostyles in the Remainder of the Periphery of the Circle. From hence we may account for the discontinuation of the Transom Stones; and, with the highest probability, conclude, that the Builders of the Work did not intend to continue them; or at least not with Similiar Stones.

IT is now eighteen Years, and as much more as since August last, that *Doctor Stukeley* ex-

66 STONEHENGE RESTORED.

pressed in his inward View of STONEHENGE from the North, the Stone, Number twenty, bearing against the Stone, Number fifty two in my finished Plan of the Contiguous Stones; and this flat Stone being of the Transom Kind, as having two Sockets in it, and being of a dark Colour, is a Testimony sufficient to make me conclude that the second Line of Pillars bore Transom Stones.

THAT the Double Pillars of the third Line bore Transom Stones also, is very evident; but the Pillars of the fourth Line dont shew the least appearance of their ever having sustain'd any thing but their own weight.

THE Altitude of the Pillars in this fourth Row seems to have been just half the Altitude of the Pillars behind them; and the Pillars of the second Row seem to have risen just half as high as the Pillars of the first Row.

I have many Reasons to believe that the same Intercolumnation was intended, generally, in the second Row of Pillars, in respect to the breadth of those Pillars, and the breadth of the Voids between them, as appears to have been executed in the first Row; and that the smaller Pillars of the whole Fabrick were made of different Breadths, Thicknesses, and even Shapes according as the Things varied from each other which those Pillars were intended to point out: For the Pillar Number thirty nine, in the finished Plan of the Contiguous Stones, but the eleventh Pillar of the fourth Row in the perfect Plan of those Stones,
is

is of a different Shape to any of the Pillars now remaining in the Work.

NOTWITHSTANDING all this I have, in my perfect Plan, made the Pillars of the second Row Similar with one another; and I have made the Breadth of the Voids equal to the Breadth of the Pillars: I have likewise made the Pillars of the fourth Row Similar with one another; and I have made the Breadth of the Voids equal to the Breadth of the Pillars, and a fourth part more: For all this, My Lord, seems to have been the Intention of the Architect of the Work.

THE Body of STONEHENGE, thus RESTORED to it's perfect State, cant be conceived otherwise than as a most Beautiful, as well as a most Magnificent Structure; for in respect to the first Character What could be more pleasing to the Eye than the different Colours of the Stone, and placing the Light and Dark Pillars in alternate Rows? And in respect of it's second Character, What could appear more Majestick than a Fabrick whose parts gave *Henry of Huntington*, and some other Monkish Writers, the Idea of Gates to Capital Buildings; and from thence to describe STONEHENGE as a Structure composed of Stones of a wonderful Size, and so raised up as to appear like such Gates elevated upon one another?

THE Exterior Works of STONEHENGE seem to be so well preserved, and the Uniformity in them is so great, that if we suppose the Stone by the Letter I, in the Plan of the whole

Work, to be erect, then all the detached parts will appear as COMPLEAT as the natural Effects of time and Weather could well admit; and their first Form may be conceived by their Delapidated Shape.

STONEHENGE, whether considered in it's Ruins, or RESTORED to the perfect State I have thus pointed out, has so much Regularity in the general Disposition of it, that the Work would appear to me as a Wonderful production of the *Roman* Art and Power, if *Britain*, in the most early Ages of the World, had not been Famed, and soon obtained such a Place in History, for the Learning of her Natives, as to make them appear capable of performing greater Things before the rise, even of the *Grecian* Empire. This, My Lord, claims our utmost Endeavours to EXPLAIN her antient Works, especially such as carry with them the Appearance of Art, and infinite Labour; and therefore I shall adventure to lay before You the Substance of what I have collected

To

EXPLAIN the Works of STONEHENGE

as a Publick Building whose venerable Remains will always shine with the Characters of Art and immense Labour amongst those of the proudest Structures that antiently graced the *British* Empire: Structures that drew the *Gallick* Druids into our Island long before *Cæsar* advanced

advanced the *Roman* Eagle to our Shoar; and Structures that *Egypt* herself might glory in, amidst her choicest Examples of Architecture.

How stupendous the publick Buildings of the antient *Britons* were, and how much above the Ideas of Mankind in general the performance of them was, seems every where to be handed down to the present Age: Common Tradition, and even History itself, making the Devil, Conjurers, or Giants to be the Artificers who performed them.

THE Giants of old, the Devil and *Ambrose Merlin*, the Conjurer, are severally allowed a Share in the Works of STONEHENGE; and the chief Writers upon it make the Building either a Temple Sacred to some God or Goddess; or a Monument raised in Honour of the Dead.

MR. *John Aubrey* in his Introduction to the Survey and natural History of the North Division of *Wiltshire*, dated at *Eston Pierse* the twenty eighth of April, in the Year of our Lord 1670, tells us, that it was a Temple belonging to the antient *Britons*, whose Priests were the Druids; and Mr. *Andrew Paschal*, in a Letter to the same Mr. *Aubrey*, bearing date from *Bristol* the second of December A D, 1689, mentions an Anonymous Author who, in a Manuscript Discourse upon STONEHENGE, declares it to have been erected to *Anaraith* the old *British* Goddess of Victory in a bloody field there won by illustrious *Stunings* and his *Cangick* Giants from *Divitiacus* and his *Belgæ*; that Captives and Spoils were sacrificed in the
Temple

Temple to the Idol in whose Honour it was built; and that the Stone in the middle, i. e. Number seventy five, and Number seventy six, in my finished Plan of the Contiguous Stones, was the Altar.

BUT the Author of the BRITISH HISTORY from *Brute* down to the death of *Cadwallader*, will have it a Monument of much younger date, and tells us it was erected by *Ambrose Merlin* in the Reign of *Aurelius Ambrosius* to eternalize the Treachery of *Hengist* the Saxon General in Massacreing the chief Patriots of the *British* Nation on the Spot of Ground where the Fabrick stands upon the Calends of May, about the Year of Christ four hundred and seventy four.

THAT Spot of Ground appears in our oldest Records to have borne the Name of *Mount Ambre*; and the Author of the BRITISH HISTORY says it was so named from one *Ambrius*, who, on that Hill, not only founded a Monastery, but presided in it as the first Abbot. Our author adds, that at this Monastery there was a Convent that maintained three hundred Friars; that *Ambrius*, was the reputed Founder of it; and that *Hengist* having desired a friendly Meeting with *Vortigern*, the King appointed the Monastery of *Ambrius* for that purpose.

“AT this Meeting, says the *British* Historian, the Saxons treacherously assassinated “four hundred and sixty Barons and Consuls; “after which the Bodies of the Slaughtered “*Britons* were interred in a burying Place near
“the

“the Monastery where they had received their
 “deaths; and *Aurelius Ambrosius* going to see
 “the Sepulchre soon after he had mounted the
 “*British* Throne, the King not only shed Tears
 “at the Sight of it; but resolved to perpe-
 “tuate the Memory of that Peice of Ground
 “which was honoured with the Bodies of so
 “many noble Patriots, that died for their
 “Country, with some noble Monument.”

“IN order to this, continues the *British*
 “Historian, the King, after summoning toge-
 “ther several Carpenters and Masons, com-
 “manded them to employ the utmost of their
 “Art in contriving a proper Structure; but
 “they, out of Diffidence of their own Skill,
 “refusing to undertake it, *Merlin*, who had
 “been the Prophet of *Vortigern*, was sent for
 “to exercise his Ability; and he immediately
 “advised *Aurelius* to send for the GIANTS
 “DANCE in *Killaraus*, a Mountain in *Ireland*:
 “For there is, says he, a Structure of Stones
 “there, which none of this Age could raise,
 “without a profound Knowledge of the Me-
 “chanical Arts. They are Stones of a vast
 “Magnitude and wonderful Quality; and if
 “they can be placed here, as they stand there,
 “they will remain for Ever.”

“THOSE Stones, continues *Merlin*, are Mys-
 “tical, and of a Medicinal Virtue. The Giants
 “of old brought them from the farthest Coasts
 “of *Africa*, and placed them in *Ireland*, while
 “they inhabited that Country. Their Design
 “in this was to make Baths in them, when
 “they

72 STONEHENGE EXPLAINED.

“they should be taken with any Illness: For
 “their Method was to wash the Stones, and
 “put their Sick into the Water, which infal-
 “libly cured them. With the like Success they
 “cured Wounds also, adding only the Applica-
 “tion of some Herbs^h; and there is not a Stone
 “there, concluded *Merlin*, which has not some
 “healing Virtue.”

THE *British* Historian proceeds with telling
 us that “*Aurelius* forthwith sent his Brother,
 “*Uther*, attended with fifteen thousand young
 “Men, under the direction of *Merlin*, for
 “these wonderful Stones; and at their Arrival
 “at the Place where they stood *Merlin* bid the
 “Men try their Force and see whether Strength
 “or Art could do more towards taking them
 “down. The Command was no sooner given,
 “than some of the young Men who had pre-
 “pared Cables, others who had provided small
 “Ropes and some who had furnished them-
 “selves with Ladders for the Work applied
 “those Implements to the several parts of the
 “Building, and, with one Accord, the whole
 “Army attempted the Removal of the GIANTS
 “DANCE; but all to no purpose. *Merlin*, laugh-
 “ing at their vain Efforts, then began his own
 “Contrivances; and when he had placed the
 “Engines in their proper order which he

^h SELAGO, SAMOLUS and VERVAIN according to *Pliny* l. 24.
 c. 11. and l. 25. c. 9. were Herbs greatly esteemed by the DRUIDS;
 who made Use of the first as a preservative against all hurtful Ac-
 cidents; of the second to secure Cattle from Diseases; and of the
 third in casting Lots, telling Fortunes, and predicting future Events.

“thought

“thought necessary for the Work, he took
 “down the Stones with incredible Facility;
 “and withal gave Directions for carrying them
 “to *Mount Ambre*.”

“THE Stones were no sooner brought to
 “this Mountain than the King summoned to
 “it the Bishops, the Abbots, and the People
 “of all other Orders and Qualities from every
 “part of *Britain* to celebrate, with Joy and
 “Honour, the Setting of them up: And when
 “the Parties were all assembled, *Aurelius*, with
 “royal Pomp, celebrated the Feast of Pente-
 “cost, the Solemnity whereof he continued
 “the three following Days. In the mean time
 “the King having bestowed all Places of Ho-
 “nour that were vacant on his Domesticks as
 “Rewards for their good Services, he next
 “ordered *Merlin* to go to Work upon the
 “Monument, and Rear up the Stones, that
 “were prepared for it about the Sepulchre of
 “the slaughtered *Britons*; which he forthwith
 “did in the same Form as they had stood in
 “the Mountain *Killaraus*; and, as the *British*
 “Historian concludes, thereby gave a mani-
 “fest proof of the Prevalence of Art above
 “Strength.”

TRADITION varies from History, in the Sto-
 ry touching the Removal of this Monument
 from the Mountain of *Killaraus*, to that of
Ambrius, and delivers it to this brief Effect.
 “The Prophet, *Merlin*, desirous of having a
 “Parcel of Stones which grew in an odd Sort
 “of Form in a Backside belonging to an old
 K “Woman

"Woman in *Ireland*, transported from thence
 "to one of the Hills of *Salisbury Plain*, em-
 "ployed the Devil upon the Work; who, the
 "Night after, dressing himself like a Gentle-
 "man, and taking a large Bag of Money in
 "his hand, presented himself before the good
 "Woman as She was sitting at her Table, and
 "acquainted her of the Purchase he was come
 "to make; the Fiend, at the same time, pour-
 "ing out his Money on the Board before her,
 "and offering her as much for her Stones as
 "she could reckon while he should be taking
 "them away."

"THE Money was all in odd sorts of Coins,
 "such as four penny half penny Pieces, nine
 "penny Pieces, thirteen penny half penny
 "Pieces, and the like; but nevertheless the
 "Devil's proposal seemed so very advanta-
 "geous, that, notwithstanding the Difficulty
 "there would be in reckoning the Money, the
 "Old Woman could not avoid complying with
 "it, as She imagined the Removal of her
 "Stones by a single Man would be a Work of
 "almost infinite Time, and that She should be
 "able to tell as much Money while it should
 "be about as would make her as Rich as a
 "Princess: But the Bargain was no sooner
 "made, and She had no sooner laid her Fin-
 "ger upon a four penny half penny Coin than
 "the Devil, with an audible Voice, cried out,
 "hold, and said, the Stones are gone: The
 "Old Woman disregarding what he said, how-
 "ever peeped out into her Backside, and, to
 "her

"her great Amazement, it was even so as Sa-
 "tan had spoken; for the common Deceiver
 "of Mankind, in an Instant, took down the
 "Stones, bound them up in a Wyth, and con-
 "veyed them to *Salisbury Plain*; but just be-
 "fore he got to *Mount Ambre*, the Wyth slack-
 "ened; and as he was crossing the River Avon
 "at *Bulford*, one of the Stones dropped down
 "into the Water, where it lyes to this very
 "hour; the rest were immediately Reared up
 "on the Spot of Ground destined by *Merlin*
 "for them; and the Devil, pleased with the
 "Accomplishment of his Work, declared, upon
 "fixing the last Stone, that no body should be
 "ever able to tell how the Fabrick, or any of
 "the Parts of which it is composed, came
 "there."

"A Friar, who had lain all the Night con-
 "cealed near the Building, hearing the Devil's
 "Declaration replied to it by saying, *That is*
 "*more than thee canst tell*; which put Satan
 "into such a Passion, that he snatched up a
 "Pillar and hurled it at the Friar with an In-
 "tention to bruise him to Dirt; but he run-
 "ning for his Life, the Stone in its fall, only
 "reached his Heel, and struck him in it, the
 "Mark of which appears in that Pillar even
 "unto this day."

THIS Story, how ridiculous soever it may
 appear in the BRITISH HISTORY, lately trans-
 lated into *English* from the *Latin* of *Jeffrey* of
Monmouth, or from the Mouths of the Creden-
 tulous, seems nevertheless, My Lord, to have

these Truths disguis'd in it, That the Founder of STONEHENGE was the Chief PROPHEt of the Island; that the Form of the Fabrick was copied from another Structure of the same Kind at a great distance from it; that the Stones were purchased and fetched from a remote Mountain where a Fabrick likewise of the same Kind stood; that the transporting them from that Hill to *Mount Ambre*, and there setting them up was the Labour of fifteen thousand lusty young Men, supplied with proper Engines, and directed by a Person that was very skillful in the Mechanical Powers; that the Work was never compleat; that the Stones thus removed and set up were not only Mystical and of a wonderful Nature, but originally brought to the Mountain from which *Merlin* fetched them by a wise Race of People that settled themselves there with a Design to make BATHS, and act the part of PHYSICIANS in the Cure of the Sick and Wounded; that the Calends of May, as well as the Feast of Pentecost, were peculiarly observed at STONEHENGE, where there was a College that maintained no less than three hundred Priests; and that the Structure from which the Fabrick was copied had a Priestess belonging to it, such, no doubt, as belonged to the Delphick Temple in Greece; a Temple, My Lord, of *British* Institution as I shall hereafter make appear to You by the most irrefragable Circumstances.

IN the mean time I shall, in my attempts to EXPLAIN STONEHENGE, endeavour to point out
to

to Your Lordship the very Structure from which it was copied, and the Place from whence the Stones were fetched; for what Purpose it was erected; the Names it bore; and the Time when it was built, beginning with

The

STRUCTURE

from which STONEHENGE was Copied; and the

PLACE

from whence the Materials were Fetched;

For the Stones in this Work are by no means Factitious and made on the Spot as some, contrary to History and Tradition, believe; the Marks of Nature are manifest and abundant in them, and therefore it is needless to offer Your Lordship any Reasons to refute the vulgar Opinion touching this Point.

THERE is no doubt but that the BRITISH HISTORY, if construed literally, will, in many Places, appear meer Fable and Romance: By *Ireland* therefore I don't suppose the Author of that HISTORY meant the Island that now goes under that Name; but some Region of *Britain* that went under a name of the same Import with one of the Names of *Ireland*.

OUR learned Antiquary, Mr. *Camden*, and his Translators, inform us that one of the most antient

ancient Names of *Ireland* was *Tirvolac*, or *Ferbolug*, signifying People of *Belgia*; that another was *Totidanan*, or *Tuah-de Danan*, signifying *Danonian* People; and that a third was *Banno*, or *Bannagh*, importing a Region that was Sacred, Blessed, or Holy.

Now, My Lord, from some Structure in a District of Country thus esteemed Sacred, or Inhabited by a Colony of the *Belgæ*, or *Danmonii*, the Builders of STONEHENGE copied that Fabrick: And from *Killaraus*, a Mountain of the People of *Belgia*, the PROPHET who had the Superintendence of the Work fetched all the light coloured Stones that were made use of in the Building.

THAT the Country round about the Hot Springs in *Somersetshire* was esteemed Sacred in ancient Times, seems evident from the Name of *Bannagh*, corruptly wrote *Bannar*, given to the Hill that terminates, to the North Eastward, the Vale of BATH; and, at the distance of about two Miles and a half from the Hot Springs, marks the Place of the Rising Summer Sun. BATH, as well as STANTON-DRUE, was situated in the Body of the *Belgick* Kingdom in *Britain*; and both Places were adorned with Works of the same Kind with those of STONEHENGE.

THE Diameter of the Body of this Structure is just one hundred and four Feet, as hath been already observed; and the Area about it, including the first Bank of Earth, is of the same Breadth: So that this Part of the whole

whole work is three hundred and twelve Feet in Diameter, or thrice the Diameter of the Body of the Fabrick; and this is environed with a Ditch, and a Second Bank of Earth.

Now, My Lord, be pleased to look upon the Description I sent You of the Temple of the Moon at STANTONDRUE, and You will find the Diameter of that Fabrick to be just one hundred and two Feet; that it is surrounded with a Court, or Area, somewhat more in Breadth than the Semi Diameter of the Temple; that this Court, or Area, is inclosed with a treble Porticoe, whose Breadth, exclusive of the outward row of Pillars, is just a Semi Diameter of the Temple; that I have supposed a Verge of five Feet broad, now worn away, to have encompassed the Fabrick; and that, on that Supposition, the Area remained exactly the Breadth of the Semi Diameter of the Temple: From whence I concluded that the clear Area and Porticoe together, exclusive of the outward Row of Stones, was just equal to the Diameter of the Temple; that this part of the Work was three hundred and six Feet in Diameter, or thrice the Diameter of the Temple; that this was increased to three hundred and sixteen Feet by the five Feet Verge; and that the whole was environed by the outward Row of Stones in the Treble Porticoe.

FROM hence it seems more than probable that the Dimensions and general Division of the whole Work of STONEHENGE, to the extremity of the inner Bank of Earth, into three equal

80 STONEHENGE EXPLAINED.

equal Parts, was copied from the like Work at STANTONDRUE. But we will proceed a little farther. A Lunar Cycle composed the Temple of the Moon at STANTONDRUE; and the Number of Years in Meton's Cycle appears in the Stones that composed the inward Row of Pillars in the Body of the Work of STONEHENGE: The clear Area in the middle of this Work is surrounded with four Rows of Pillars; and so is the Area, or Court, of the other Work: Which Circumstances, added to the former, are Evidences sufficient to prove that the whole Design of the Work of STONEHENGE, was copied from part of that of STANTONDRUE.

FOR both Works are comprized under Dimensions which, at this time, have been taken, tho' the Works themselves are greatly defaced, within one part in eighty, or thereabouts, of each other; each Work is principally divided into three equal Parts in the Diameter; each Works shews a Lunar Cycle; and each Work shews four Rows of Pillars: So that the Design of both Temples is incontestably the same, and the Agreement in the general Dimensions is the strongest Proof that can be produced of the latter having been copied from the former.

To pursue the Conformity between these Works yet further; the Altar belonging to the Temple of the Moon at STANTONDRUE is situated North Eastward from that Fabrick, the same as the great Pillar before the Front
of

of STONEHENGE is situated North Eastward from that Edifice; each Work is placed upon ascending Ground; and in each Work a Phase of the new Moon is pointed out: Circumstances all concurring to make the Similitude between these Works still stronger.

THE Phase of the new Moon in the Work at STANTONDRUE I explained in my last; and the like Phase in the Work of STONEHENGE appears in the Circular part of the third Line of Pillars above the strait part of the same Line.

YOUR Lordship may now expect to hear that *Killaraus*, the Mountain from whence the Stones were fetched to build STONEHENGE, is situated near the Fabrick from which the Work was copied; but when You consider that the capital City of the *Belgæ* in *Britain* was the *Devises*, and so named from *Divitiacus* the Leader of that Colony of People into our Island; that this Place is but about ten Miles Northward of STONEHENGE; that it lies under the South Side of *Marlborough* Downs, or rather Duns or Dunes, i. e. great Hills; and that these Dunes are covered with vast quantities of Stones of the very same Kind with the light coloured Pillars of STONEHENGE, You will not be surpris'd at my telling You that *Killaraus* must have been a Mountain of North *Wiltshire*, and none other than *Marlborough* Downs.

SOME of the Stones on those Downs lie scattered upon the Surface of the Earth, and are vulgarly called the Grey Weathers; while

L

others

others appear in regular Forms, demonstrating thereby that they were so placed by Art.

HERCULES, as Mr. *Sammes* observes in his *Britannia*, page 143, was worshiped in *Britain*, as well as in *Gaul*, under the Name of OGMIOUS: The Initial of this Name is handed down to us in the Name of *Ogborn*, a Place situated near the Grey Weathers; and therefore it seems extremely probable that the *British Hercules* brought those Stones to the Places where we now see them to erect PUBLIC BATHS; and that the Augeas, or Cisterns of such BATHS were to be filled with Water from the River *Kennet*, since the Source of that River is, as Mr. *Camden* writes, of such a wonderful Nature that Predictions are still formed from it; Torrents of the main spring now and then breaking out of the dry Earth, like a Land Flood; and these the Country People stile Hungerborns, i. e. Rivulets of Hunger, as believing them Prognosticks of great Scarcity.

OGMIUS was not an *Hercules* for his Strength or Stature, but for his Art and Elocution; and he was represented drawing the Multitude after him by a vast Number of almost imperceptible Chains proceeding from the Tip of his Tongue to their Ears: No wonder then, My Lord, that the Force of Art and Elocution should here prove the Means of collecting together such quantities of Rock, to be employ'd in Building, as, to this hour, astonishes Mankind; and makes them think the Number of Blocks too great, and their *fine*
too

too enormous, to be brought to these desolate Hills by any human means

BUT leaving those Stones that still cover the Mountain *Killaraus* either promiscuously, or set in particular Forms, for further Examination, I will return to such as were taken from it and carried to *Mount Ambra*; where they have, for Ages past, amazed the generality of Beholders, and exercised the Wits of the Learned in accounting to what purpose such a seemingly wild kind of Edifice, as they compose, could be set up in such an open desolate Situation.

That

The Stones of STONEHENGE were set up for a

T E M P L E

is beyond all doubt; and that the antient *British* Druids were the Founders of it, seems undeniable from this, that there is no part of the Work but what bears some Relation to that System of the Religion and Learning of those renowned Priests which I recited to Your Lordship in my last touching the Works of STANTONDRUE; insomuch that the whole Edifice may be looked upon as an Emblematical Epitome of the greatest part of what our antient Priests of the Oak held to be sacred, and Instructed their Pupils in: It was, in effect, the AMBERTHKEND of the *British* Druids, which, like the AMBERTHKEND of the *Indian* Hylobii, contained all their secret Doctrines.

THIS I shall soon make appear to Your Lordship after premising that the Temple seems to have been dedicated principally to the Moon, but subordinately to the Sun and some of the Elements; and that the reconciling the Revolutions of the Earth and the Moon so as to meet at the same Seasons of the Year, for the Celebration of Festivals, was the grand Point which the Druids endeavoured to attain by their Astronomical Enquiries, for which, as *Cæsar* takes notice, they were particularly eminent: And as the founder of this Sect of Priests had the great *Pythagoras* for his Colleague, I must further premise that the *Samian* Philosopher held Numbers to be the Principles of all Things; and that the two Sources of Numbers were a Monad and a Dyad; *Pythagoras* calling the Supreme Deity a Monad, and also a Tetrad or Tetractys; and teaching that the World began from Fire and a fifth Element, which, with the other Elements of Earth, Water, and Air, were, according to his Doctrine, respectively made of the five regular Mathematical Solid Bodies; The Fire being made of the Tetrahedron, the Sphere of the Universe of the Dodecahedron, the Earth of the Cube, the Air of the Octahedron, and the Water of the Icosahedron.

THE two outward Rows of Pillars in the Body of STONEHENGE being considered as the Peripheries of Circles, or Lines returning into themselves, are expressive of the two Revolutions of the Moon, the first in thirty Days,

Days, according to the Number of Pillars in the first Row; and the second in nine and twenty Days, according to the Number of Pillars in the second Row: So that these two Lines represent the alternate Months of the Antients consisting of thirty and twenty nine Days; and if we consider the first Line in all its different Parts, the Pillar, Number three, in my perfect Plan of the Body of the Work, will appear as a Monad; this by Duplication becomes a Dyad, as in the Pillars, Number four, and five; and the Dyad by Duplication becomes a Tetrad, as in the Pillars, Number one, two, twenty nine, and thirty.

FROM hence Your Lordship will observe that this Line is composed of a Tetrad in Front; a Monad on each side of it; and twelve Dyads, distinguished by the Numbers I, II, III, IV, V, VI, VII, VIII, IX, X, XI, and XII, in the Apertures that divide the Pillars: Every Dyad being covered, the whole Trilithon, or Figure composed of three Stones, may be conceived as a Month, and the three Stones as the Decads of Days into which the Antients divided it: The Tetrad being also covered, the seven Stones of the Frontispiece of the Work may be very justly conceived as the Seven Intercalary Months to bring the Revolution of the Moon about the Earth to an Agreement with the Revolution of the Earth about the Sun: And the Monads being Insulate, and added to the four Pillars of the Tetrad, the six Pillars together may be conceived as the six Days
which

which the Moon revolved about the Earth before the Druids began their Months, their new Years and their several Ages; each of which commenced when the Moon was six Days Old.

AN Age was reckoned at thirty Years; which Period of Life, and compleat Revolution of Time, seems to have been represented by the Stones that crowned, or were to crown the Pillars of the outward Row; and the Pillars so united circumscribing the whole Temple, and the Line containing Sixty light coloured Stones in the whole, may be conceived as the Sphere of the Fabrick, and to have been Emblematical of that of the World; since the Dodecahedron that pointed it out is composed of twelve Pentagonal Sides, answering the twelve Dyads in the Out Line of our Work; and those Sides are contained under Sixty Lines, answering the Stones in the Periphery of the Temple.

THE two inward Rows of Pillars in the Body of STONEHENGE being considered partly as curved, partly as strait Lines, without returning into themselves so as to circumscribe any particular Figure, are expressive of certain Revolutions of Time composed of incompleat Years: The ten Pillars that compose the first of those Rows, with the Stones bearing on them, and augmenting them to fifteen in Number, point out the Cycle of Indiction for the observance of some of the Religious Ceremonies of the *Druids*, a Cycle whose Origin is involved in the utmost Obscurity: And the
the

the second of those Rows is made up of so many Stones as there were Lunar Years in the Cycle published by *Meton*; and this Cycle, by the Intercalation of seven Lunar Months into the third, fifth, eighth, eleventh, fourteenth, seventeenth and nineteenth Years of it, brought the Revolutions of the Earth and the Moon to a Reconciliation, and so as to meet at the same Season of the Year.

THIS Meeting was what the Antients called the Harmony of the Spheres; and it was Celebrated by the *British* Druids at the end of every nineteenth Revolution of the Earth about the Sun; and at the end of every two hundred and thirty fifth Revolution of the Moon about the Earth, with all the Pomp that can be well conceived; *Apollo* himself, as it was fabled, coming into the Island to spend his whole Nights in playing upon his Harp, and in singing and dancing to it during the whole Festival; which began with the Vernal Equinox, and ended with the Rising of the *Pleiades*.

THE ten Pillars of the third Row are expressive of one of the Decads of Days the Months were divided into; such of the Pillars as are parallel to each other seem to refer to the four quarters of the Moon, as well as to the four Triangular Sides of the Tetrahedron that represented the Element of Fire; and the remaining six Pillars, in the Circular part of that Row, point out, as to number, the six Days of the Moons Age for the Commencement of the
the

the Miffeltoe Solemnity and other Festivals of the Druids; as well as the fix Square Sides of the Cube that represented the Element of the Earth: And as these Pillars rise from the Eastward to the Westward, it is not unlikely but that their Elevation above the rest of that Row was intended to point out the Form of the Phase of the new Moon when the Druids were to begin their Times and Festivals, or when they were to perform some grand Mystery of their Religion or Learning.

THE *Egyptians*, as the Author of the History of the Heaven writes, marked out the Neomenia, or the Assembly of the new Moon, by placing a Crescent over the Head of *Isis*; of which the Phase I have been describing is the most perfect Representation; with this difference only, that the Crescent over the Head of *Isis*, when in human Shape, was set in a perpendicular Position; whereas in STONEHENGE it is made Horizontal above the Head of the other Parts of that Temple; it is about fifty two Feet in Diameter, and it rises about the twelfth Part thereof; or at least it appears so to me.

THIS Part of the Work thus representing a Phase of the new Moon, as well as the Element of Earth, I would beg leave to ask whether the Queen of Heaven, presiding on Earth, could appear under a nobler Image? and whether this Image, composed of the Pillars, Number, 3, 4, 5, 6, 7 and 8, in my perfect Plan, could have been more properly placed, since the Pillars,

lars, Number 1, 2, 9 and 10, representing the Element of Fire, and the Stones of the outward Row, representing the Sphere of the Universe, as the first Causes of the World, appear, the one Figure before it, and the other Figure behind it?

AGAIN, our Image by being composed of light coloured Stones, with a Row of sable Pillars before it, expresses the Day and Night; for it was a certain rule among the Antients to represent *Isis* in White to denote the Day, and in Black to express the Night: And from hence it is more than probable that the different Colours of the Stone in the whole Building were intended not only for Symbols of Day and Night, but of Good and Evil; and to have been introduced in our Antiquity to preserve the Idea of the chief Principles of the old Magian Religion, with the Reformation *Zoroaster* made in it about the Time that the Founder of the *British* Druids flourished, and became Eminent in the Eastern World.

WHAT those Principles were, and what *Zoroaster's* Reformation was, cannot be better set forth, nor more fully proved, than the learned Dean *Prideaux* has already done in his Connection of the History of the Old and New Testament, in the following Words.

“THE chief Reformation, says our Author, which he, *Zoroaster*, made in the Magian Religion, was in the first Principles of it. For whereas before they had held the Being of two first Causes, the first Light, or the Good
M “God,

“God, who was the Author of all Good; and
 “the other Darknefs, or the Evil God, who
 “was the Author of all Evil; and that of the
 “mixture of thefe two, as they were in a con-
 “tinual ftuggle with each other, all things
 “were made, He introduced a Principle fuper-
 “rior to them both, one Supreme God, who
 “who created both Light and Darknefs, and
 “out of thefe two, according to the alone
 “Pleasure of his own Will, made all things
 “elfe that are, according to what is faid in
 “the forty fifth Chapter of *Ifaiah* verfe, 5, 6, 7.
 “I am the Lord, and there is none elfe; there
 “is no God befides me; I girded thee, though
 “thou haft not known me, that they may know
 “from the rifing of the Sun, and from the
 “Weft, that there is none befides me. I am
 “the Lord, and there is none elfe. I form the
 “Light and create Darknefs, I make Peace
 “and create Evil. I the Lord do all thefe
 “things. For thefe Words being directed to
 “*Cyrus* King of *Persia*, muft be underftood as
 “fpoken in Reference to the *Persian* Sect of
 “the Magians, who then held Light and Dark-
 “nefs, or Good and Evil, to be the Supreme
 “Beings, without acknowledging the Great
 “God, who is fuperior to both. And I doubt
 “not, it was from hence that *Zoroafter* had
 “the hint of mending this great Abfurdity in
 “their Theology.

“But to avoid making God the Author of
 “Evil, his Doctrine was, that God originally
 “and directly created only Light or Good, and
 “that

"that Darkneſs or Evil followed it by confe-
 "quence, as the Shadow doth the Perſon; that
 "Light or Good had only a real Production
 "from God, and the other afterwards reſulted
 "from it, as the defect thereof. In Sum, his
 "Doctrine as to this particular was, that there
 "was one Supreme Being, independent and
 "ſelf-exiſting from all Eternity. That under
 "him there were two Angels, one the Angel
 "of Light, who is the Author and Director of
 "all Good; and the other the Angel of Dark-
 "neſs, who is the Author and Director of all
 "Evil; and that theſe two out of the mixture
 "of Light and Darkneſs made all things that
 "are; that they are in a perpetual ſtruggle
 "with each other; and that where the Angel
 "of Light prevails, there the moſt is good,
 "and where the Angel of Darkneſs prevails,
 "there the moſt is Evil; that this ſtruggle ſhall
 "continue to the end of the World; that then
 "there ſhall be a general Reſurrection, and a
 "Day of Judgment, wherein juſt Retribution
 "ſhall be rendered to all according to their
 "Works; after which the Angel of Darkneſs
 "and his Diſciples ſhall go into a World of
 "their own, where they ſhall ſuffer in ever-
 "laſting Darkneſs the Punishment of their E-
 "vil Deeds; and the Angel of Light and his
 "Diſciples ſhall go into a World of their own,
 "where they ſhall receive in everlaſting Light
 "the Reward due unto their good Deeds;
 "and that after this they ſhall remain ſepa-
 "rated for ever, and Light and Darkneſs

"be no more mixed together to all Eternity."

Now if we turn to our Antiquity, the two outward Rows of Pillars are the very Emblems of the two first Principles of the Magian Religion; for the Colour of the Stones intimate Good and Evil; and the Lines which those Stones form, being the Peripheries of Circles, or Lines returning into themselves, represent Eternity.

BUT the two inward Rows of Pillars vary the Principles pointed out by the former; for notwithstanding the Colour of the Stones intimate Good and Evil, yet the Imperfection in the Lines which those Stones form, as they are partly curved, and partly strait, without returning into themselves, denotes created Things; and exhibits the Reformation which *Zoroaster* made in the *Persian* Theology, by divesting the two first Principles of it of Eternity, and making Light and Darknes Works of the Supreme God.

THE different Colours in the Stones of STONEHENGE, answering the different Colours in the dress of *Isis*, when she was made the Symbol of the Day and Night, is one good Circumstance towards proving the Building, principally, a Lunar Temple; the others I have to offer Your Lordship, to the same effect, in this place, are, the Cycle of nineteen Lunar Years, expressed by the nineteen Stones forming the Inward Row of Pillars, from Number one to Number nineteen in my perfect Plan

Plan of the Work: The Intercalatory Months belonging to that Cycle of Years, expressed by the seven Stones of the Tetrastyle Frontispiece, in the middle of the Out Line of the Building; the Pillars of which are marked with the Numbers one, two, twenty nine and thirty; and the Transom Stones Cover the Voids A, B, and C: The Alternate Months of thirty and twenty nine Days, expressed by the Pillars of the two outward Rows; the first from Number one to Number thirty, and the second from Number one to Number twenty nine: The twelve Lunar Months of the Year, expressed by the twelve Dyads of the outward Row of Pillars, composed of the erect Stones from Number Six, to Number twenty seven; and of the Transom Stones over the Voids, I, II, III, IV, V, VI, VII, VIII, IX, X, XI, and XII: The three Decads of Days of every Lunar Month, expressed by the two Pillars, with the Transom Stone sustained by them, in every Dyad in the Periphery or Out Line of the Building: The Number of Days in every Decad, expressed by the ten Pillars of the third Row from Number one, to Number ten: The Age of the Moon when the Druids began their Times and Festivals, expressed by the four Pillars of the Tetrad, Number one, two, twenty nine and thirty, and by the two Monads Number three and Number twenty eight in the first Line of Stones; and by the Six Pillars in the curved part of the third Line from Number three to Number eight: The Phase of the new Moon
in-

intended to point out some grand Mystery of the Druidical Profession, express'd by the same six Pillars of the third Line, in their Elevation above the rest of the Pillars in that Row: And the four quarters of the same Luminary, express'd by the four Parallel Pillars, Number, one, two, nine and ten, in the remainder of the third Row of Stones, and in that part of it which makes the strait portions of the Out Line of the Adytum of the Temple.

ALL these Circumstances united, seem to amount to a Demonstration that STONEHENGE was intended for a Temple principally in Honour of the Moon; and that the several Parts of the Work were intended as an Emblematical Representation of the several Parts of the Religion and Learning of the *British* Druids; since, as I observed in my last from *Cesar*, those Priests made it a Principle never to commit their Knowledge in Sacred things to Writing, and therefore their AMBERTH-KEND must have been their SACRED WORKS.

THAT the Second Row of Pillars sustained Tranfom Stones, like the first and third Rows, is beyond all doubt; and I have many Reasons to think that they were continued from the first to the twenty ninth Pillar: On this Supposition the twenty eight Tranfom Stones answer, as to Number, the Days in which the Moon performs her Revolution round the Earth; but in Figure they denote an Imperfection in this Revolution, which some other part of the Work was undoubtedly intended to rectify.

THE

THE Pillar in the middle of the Avenue leading to the Front of the Building is so placed that when you stand on the East North Eastward Side of it the Body of the Temple is in a Line to that Quarter of the Heavens where the new Moon first appears on that Day of her Age when the Druids began their Times and Festivals; and therefore this Pillar seems to have been an Altar, and the first where the Druids addressed the Moon as the Queen of Heaven.

THE Druids, as *Cæsar* writes in the Sixth Book of his Commentaries, having had the same Notions of their Gods with the People of other Countries; and the Antients looking upon the Moon as a Goddess who presided in Heaven under the Name of *Lucina*, on the Earth under that of *Diana*, and in the Infernal Regions under that of *Proserpina* or *Hecate*, we may look upon the flat Stone lying between the Altar I have just now mentioned and the Body of the Temple as a second Altar, and the first where our Priests of the Oak invoked the Moon as a Terrestrial Goddess; the Pillar at the Foot of the inner bank of Earth, and on the South East Side of the Temple, seems to have been a third Altar where they again addressed the Moon a second time as Queen of Heaven; the Pit above it seems to have been a fourth Altar where they invoked her as an infernal Goddess; the Pillar at the foot of the inner Bank of Earth, and on the North West Side of the Temple, seems to have been

a fifth Altar where they addressed her a third time as Queen of Heaven; the Pit below it seems to have been a sixth Altar where they invoked her a second time as an Infernal Goddess; and the flat Stone in the Body of the Temple seems to have been a Seventh Altar where they invoked her a Second Time as a Terrestrial Goddess, and as a threefold Divinity, or Triformis, as the Poets stile her, before the most eminent part of the whole Work, and that which was intended to Image her.

THIS, My Lord, having been the treble Trilithon in the middle of the third Row of Pillars, what could more properly express a Goddess of a threefold Nature who was held to Preside in Heaven, in the Earth, and in the Infernal Regions?

As the Crescent which this noble Part of the Work makes above the Head of the rest of the Temple appears as a Preminence over the Circular Edifice; so that Figure, and the Figure of the Structure over which it appears, are, upon the Horizontal Surface, the most lively Representation that can be conceived of the like Figures, in a Perpendicular Position, over the Head of *Isis* in the *Isiack Table*; and in our Antiquity, as in that Table, those Figures were most undoubtedly intended to Image the Crescent of the Moon, and the World round which that Luminary revolves.

AGAIN, the Stones of the third Row rising above the Head of the Outline of the Temple, and amounting to fifteen in Number, what
can

can be a finer Emblem of those fifteen Stars above the Horizon which the *Chaldeans* esteemed as counselling Gods, and Superintendants over what was transacted upon the Earth, and in the Heavens?

THE Out Line of the Temple imaging the World, the Arctick and Antarctick Circles of it are finely expressed by the Pits to the North and South of it; since the Diameters of the three Works answer the Diameters of the Earth, and the Polar Circles thereof.

WE are told by *Julius Pollux*, l. i. c. 29. that the Victims for the Celestial Gods ought to be White, and of an odd Number; but for the Infernal Deities Black, and of an even Number: This the Builders of STONEHENGE seem to have had a particular regard to in the Number and Colour of the Stones of that Structure; since the great Pillars, with the Stones sustained by them, supposing the Work compleat and perfect, are of a light Colour, and seventy five in Number; whereas the smaller Pillars, with the Stones supposed to have been borne up by some of them, are of a dark Colour, and seventy six in Number.

THE Antients made it a Rule to adorn the Heads of the Victims offered to the Celestial Gods with white Fillets; but they dressed the Heads of the Animals intended to be sacrificed to the Infernal Deities with black Fillets; in Allusion to which we find the Heads of the light coloured Pillars in the Work of STONEHENGE adorned with a whitish Fillet, Swathe

or Architrave; and the Heads of the dark coloured Pillars were dressed, for the most part, with Architraves of the same fable Stone.

EUSEBIUS informs us that it was an unalterable Rule with the Antients to present their Victims on Altars, when offered to the Celestial Gods; but in Holes and Ditches, when offered to the Infernal Deities: Now at STONEHENGE there are Altars, Holes, and Ditches wherein, and whereon, to offer the Victims to *Diana* either as a Celestial, or as an Infernal Divinity.

I could, My Lord, run this Emblematical Enquiry to a much greater Length; but shall suspend it till another occasion, and for the present rest the Proof that STONEHENGE was a Lunar Temple, and a Work of the *British* Druids, on what I have already said; since it is now time to enquire into

The

NAME of this Renowned TEMPLE:

And here I must beg leave to tell you that STONEHENGE can never loose its first Appellation, if the Agreement between things, and the Names they bear, is of any Weight for preserving it.

THE antient *Britons* dignified our Fabrick with the Title of CHOIR GAURE, which was latiniz'd by the Monkish Writers into *Chorea Gigantum*, and from thence it has commonly borne

borne the English Name of the *Giants Dance*: But as CHOIR GAURE is quite of another Import, and signifies a stupendous or gigantick Sanctuary, or Tribunal belonging to some Temple; that Name was, in all probability, first applied to the Works of STONEHENGE from the greatness of the Parts of which the Adytum of the Temple was composed; tho' *Doctor Stukeley* thinks the original Name of the Building was the *Ambres*, or anointed Stones, from their having been anointed with *Ambrosia*, or Oil of Roses.

THAT STONEHENGE went by the Name of AMBRE seems evident from its Situation on *Mount Ambre*, as well as from an adjoining Camp and Town bearing the Word *Ambre* as Initials in their Names; but whether it arose from the antient *Britons* anointing the Stones with *Ambrosia*, from their esteeming this Work as the Amberthkend of the Druids, or from some other Cause, will best appear to Your Lordship from an Examination into the Work itself, and comparing it with the Contrivances of Pagan Times to make the Images of their Deities appear with Signs of Life, as if the Deities themselves resided in the Stones or Statues that represented them.

SOME of those Images delivered Oracles, and thereby shewed Signs of Life; others in the Human and other Shapes moved with the slightest touch; and some cast their Eyes about as tho' they observed the Actions of all that approached them.



THE Tops of the great Pillars in the curved part of the Adytum of STONEHENGE imaging the Goddesses to whom the whole Structure was principally dedicated, and representing her in her Heavenly Character, the Central Stone of that Image, and the two Stones that sustained it, carry with them such an appearance of Miracle in their present Position as must have rendered the whole Structure particularly Sacred, without the Ceremony of anointing it: For the Queen of Heaven, as if disdaining her airy Seat upon a couple of Pillars of two and twenty Feet high, appears to have descended to her Altar below to manifest herself on all occasions to such as were to consult her in her Temple; and, from appearing as a Senseless Dead Stone above, seated herself so below as to convince her Votaries that she was really an Animal Body!

HERE then, My Lord, was the chief Miracle of the Work; and therefore to the Arch Priest, or perhaps to a Priestess of this Temple, *Lucina, Diana, or Hecate* tacitly made Answer to the Questions asked of her; and confirmed such Interpretation as her High Priest should put upon it by a Motion at the slightest touch of his Hand! For the Exact Equilibrium of the Stone is such that the least force, even that of a Mans Finger, puts it in Motion; and the Sight of this must have so astonished the ignorant People in Pagan Times, since it does so to this very day, that, as Mr. Toland observes in his History of the Druids, p. 106.

it must have often brought Criminals to confess what could no other way be extorted from them.

DIANA did not act the Part of a Mason at STONEHENGE only, for *Pliny* assures us she did the same at *Ephesus*; our Author telling us, in the fourteenth Chapter of his thirty sixth Book, that *Ctesiphon*, the Architect of that wonder of the World, having been unable, by all his Inventions, to place the Stone over the Aperture that made the Entrance of the Temple; and this driving him to such Despair as made him resolve to destroy himself; the Goddess not only condescended to set the Stone herself, but, in the very Night that she did it, to appear to *Ctesiphon* to inform him of it, and bid him live. Nor was the Goddess singular in taking up her Habitation in a plain Block of Stone, since, among many other Instances, *Pausanias* tells us that *Hercules* as well as *Cupid* did the same; and that in one particular Place there were no less than thirty Square Stones which had the Names of so many Divinities.

FROM hence we may suppose *Diana's* Tabernacle to have had the Name of *Ambre* given to it; since it is a Word which signifies a Repository, or Place to contain something in: We apply it to our Cupboards in the Western part of the Kingdom; and accordingly my Countryman, *Tom Coryat*, of *Odcomb*, in the beginning of his Book of Crudities, gives his Belly the Title of a capacious *Aumbrie* for the hungry *Haddocks*: It is a Word of the same signi-

signification with *Lucina*, and it implies a Grove or Hollow Place, as such we may fairly conclude the Rocking Stone in the great Sanctuary of our Lunar Temple to have been the chosen Place of Residence for the Goddess to whose Honour the Temple was erected; and that the Building was sometimes stiled the **AMBRE** from this part of the Work, and sometimes **CHOIR GAURE** from the great Pillars of the Adytum.

FROM the former Name that part of *Salisbury Plain* where the Work is situated was denominated the **MOUNTAIN** of the **AMBRE**; and the Place of Habitation for the Priests belonging to the Temple was stiled the **BURY** of the **AMBRE**.

THE Name of the Mountain whereon this Work is situated being swallowed up in the general Name of *Salisbury Plain*; the same has happened to *Killaraus*, a Name swallowed up in the general Name of *Marlborough Downs*. *Killaraus* seems to carry in it the *British* Word *Kelhe*, or *Kelhi*, implying in general a Wood; but in particular one wherein *Hazel* for the most part grows; and therefore as the *Grey Weathers* lye upon a naked Hill on the North West Side of the River *Kennet*, and as the Hill on the opposite Side of that River is covered with a remarkable Forrest, I take it for granted that the Mountain *Killaraus* was so denominated from that Forrest.

WITH such *Ambres*, or animated Stones, as that from which *Mount Ambre* received its
Name

Name, the *Britannick Island* very much abounded during the Times of Paganism; Mr. *Toland* has enumerated many of them in his History of the Druids p. 106; and the renowned Rocking Stone in *Cornwall* was, as Mr. *Norden* informs us in his Survey of that Country, eleven Feet in Length, five Feet six Inches in Breadth, and six Feet in Depth.

THE Moving Quality of a Stone of this Kind in *Scotland* was sometime ago discovered by Sir *Robert Sibbald* to be owing to a Yolk extuberant in the Middle of the under Surface of it, which was inserted in a Cavity in the Surface of the Stone on which it lay; and the Similitude which that contrivance bears to the Mortailing and Tenoning the erect and horizontal Stones together in the Work of STONEHENGE induced *Doctor Stukeley* to think the whole an Artifice of the Druids, applied by them in the Stones particularly bearing the Name of *Ambre* for a moveable Principle, as in the Pillars and Tranform Stones of STONEHENGE for Stability.

PUTTING Stones of immense weight in Motion by a slight touch of the Hand, was an Artifice whose Origin is of very high Antiquity. *Sanchoniathon* ascribes the Invention of *Betyli*, or animated Stones, to the God *Ouranus* in the thirteenth Generation of the World, and consequently to *Noah*: But, as Monsieur *Banier* observes, the Antients who have taken notice of the *Betyli* give hardly any other Notion of them but as the Stone which *Saturn* swallowed
in

in the place of *Jupiter*; for this Stone the *Greeks* supposed to have been a *Betylus*: Therefore, as our Author further writes, one of the Names of *Jupiter* was *Lapis*; the Oath that was taken by this Myſterious Name was very awful; and it was what *Cicero* calls, *per Jovem Lapidem jurare*.

ISIDORUS, as *Banier* likewise writes, declares the *Betyli* of the Antients to have been of different Sorts, and consecrated to different Deities: Some having been consecrated to *Saturn*, others to *Jupiter*, others to the *Sun* &c. And after ſuch Consecration they bore the Names of the Gods to whom dedicated, with ſome Additional Epithet; accordingly we find by *Pausanias* that the Stone on which *Oreſtes* ſat when he recovered his Senſes was consecrated to *Jupiter*, and that it had the Epithet of *Cap-pautas* given to it.

THE Antients frequently represented *Jupiter Caſius* under the Figure of a Rock, as may be ſeen in ſeveral Medals quoted by *Vaillant* T. 1. l. 6. And that rude Rocks, as well as ſquared Stones were animated is evident from a moſt Notable Example recorded by *Pliny*: “Near
“a Town called *Harpasa* in *Asia*, ſays our Au-
“thor l. 2. c. 96, there ſtands a Rock of Stone
“of ſuch a ſtrange and wonderful Nature, that
“if a Perſon lays his Finger to it, it will ſtir;
“but if you thruſt it with your whole Body it
“won’t move at all.”

THIS Moving Quality in Rocks, as well as in ſquared Stones, and Statues in the Human ſhape,

shape, was owing to the exact Equilibrium given to them, which was so well understood by the Antients that *Lysippus* a famous Statuary, who flourished about the one hundred and fourth *Olympiad*, having made and set up a Figure of *Hercules*, of forty Cubits high, in the City of *Tarentum*, in *Italy*, He so exactly counterpoized it that a Man, says *Pliny* l. 34. c. 7. might easily stir it with his Hand: And *Lucian* tells us that in the Temple of *Astarte*, i. e, the Moon, in the Temple of *Hierapolis*, in *Syria*, there are marks of a Divinity presiding there; "for, says he, you may see
"Statues move of themselves, and deliver Oracles."

THE Statues made by *Dædalus* were so artfully performed that their Eyes moved as naturally as the Eyes of living Creatures; and the other parts of the Images represented the other parts of the human Structure so well, that *Diodorus Siculus*, speaking of those Statues in the fifth Chapter of his fourth Book, declares them to have resembled Men to the Life.

AFTER *Dædalus* had brought his Art to this high degree of Perfection, the People, as Monsieur *Banier* takes notice, carried Superstition so far as to believe that the Deities themselves resided in the Statues that represented them; and so universally was this Opinion received, that *Stilpo*, the Philosopher, having undertaken to prove that the *Minerva* made by *Phidias*, about the Year 425 before the Birth of Christ, was not a God, was arraigned

before the great *Athenian* Court of *Areopagus*, where he was obliged, in his Defence, to have recourse to a pitiful Evasion, and to say he had asserted the Statue was not a God, because it was a Goddess; which, however, did not hinder him from being banished.

THE Moving Statues of the *British* Gods were simple Blocks of Stone; and they appear almost every where under the Name of AMBRE: But the speaking Statues were either Chests made of several Stones, or the Trunks or Stems of Trees; the former bearing the Name of KISTVAEN, the latter of GROVE; and all were hollow, or supposed to be so, to contain the Spirit or Soul of the God, as the Body contains the Spirit or Soul of a Man!

By this time I fancy Your Lordship will perceive that the name of AMBRE, in our Antiquity, could not arise from any Ceremony of anointing the Stones with *Ambrosia*, or Oil of Roses, but that it came either from the moving Statue of the Goddess to whom the whole Structure was dedicated; or from the Structure itself, as the Amberthkend of the College of Priests belonging to it.

THE Original Name of this Fabrick, considered as a Temple, dedicated principally to the Moon, was undoubtedly CHOIR GAURE, or the great Sanctuary; but one part of it considered as the Habitation of the Deity on Earth, and the other Parts as Emblematical of the chief Parts of the Religion and Learning of the Druids, seems to have had the particular
Appel-

Appellation of the Amberthkend of those Priests, as containing their chief Myſteries, which, as *Cæſar* writes, they would not commit to Writing, as the the *Indian* Gymnoſophiſts are known to have done in a Book that made their Amberthkend.

YOUR Lordſhip may look on CHOIR GAURE as a Temple of the *Britiſh* Druids attended by three hundred Priests; and that it bore this Name 'till the Time of *Hengiſt* the *Saxon* General, when the *Saxons* changed its Name to STANHENGEST; a Name implying the Stones of *Hengiſt*, from his having deſired a friendly Meeting with the *Britons* at this Temple on the Calends of *May*, the Day of their Grand Feſtival in Honour of the Sun: But in the Miſt of their ſinging and dancing to that Glorious Luminary he treacherouſly aſſaſſinated the Flower of the whole Kingdom; and therewith involved the Amberthkend of this College of Priests in ſuch Obſcurity, that the ſucceeding Ages knew the Temple by no other Name than that of the Stones of *Hengiſt*; and theſe to have been erected for no other Uſe than for an eternal Monument of his Treachery: But

The

TIME when CHOIR GAURE was firſt
Erected

is many hundred Years antecedent to *Hengiſt* himſelf, though in what Age it was built is

uncertain; it was however, after the Age wherein *Meton* flourished, because his Cycle of nineteen Years is expressed in the Work by the nineteen Stones that made the third Row of Pillars: It was after *Calippus* invented his Cycle of Seventy six Years, which he, according to Dean *Prideaux*, published in the Year three hundred and thirty before the Birth of Christ: Nay it was after this Cycle was found to be imperfect, and one of Seventy five Years invented to follow it successively, and alternately; since those Cycles, by supposing the Work compleat, are represented in it by the Seventy six sable, and the Seventy five light coloured Stones that compose the four Rows of Pillars in the Body of the Temple, and the Architraves or Transom Stones sustained by them.

Now, My Lord, if we allow a proper Time for the Trial of all these Cycles it will bring us down to the Age preceding *Divitiacus's* coming into *Britain*; and therefore I shall offer it to Your Lordship as a probable conjecture at least, that CHOIR GAURE was begun to be erected about one hundred Years before the Commencement of the Christian Æra; that the great Parts of the Building were but a small matter further advanced than we now see them when the *Gallick* King came first into our Island; and that he, contesting with illustrious *Stunings* at this Temple, put a final Stop to the Work; which could not well have been resumed in that Age, since *Divitiacus*
can't

can't be supposed to have been long at home before *Cæsar* meditated and resolved on his Invasion of the *Britannick* Island; and this must have drawn the Inhabitants from every material Work to the pursuit of such military Preparations as were necessary to enable them to withstand the assaults of the *Roman* Hero.

IN short, let CHOIR GAURE have been begun and carried on when it will, it is very certain that it was erected when Illusion and Craft was in high Perfection here, since the Instruments thereof, make but too Visible a Part of the Work, so far as it was compleated.

“My People, saith God to *Hosea*, ask Counsel of their Stocks, and their Staff declareth unto them:” Such undoubtedly was the Practice of the Antient *Britons*. We will then, My Lord, suppose a Druid array'd in his Sacred Robes; his Egg about his Neck; his Staff or Wand in his hand; and by a touch therewith setting a Stock or Stone of twenty Tun weight in motion: What would the Ignorant not do in consequence of such a pretended Miracle, when required by him that wrought it? Nay a Juggler himself, when once outdone, is commonly seized with Fear and Horror, and is then apt to attribute Things above his reach to a Divine Power: So when *Pharaoh's* Magicians were outdone by *Moses*, “this, said they to the King, is the Finger of God.”

THE Motion which was given to great Blocks of Stone by our Druids I fancy Your Lordship will look upon to be a Master Piece of their Ma-

Magick: But what will You say when You see those Priests conversing with familiar Spirits ; and, at their Pleasure, calling up the Dead to their Councils ?

THE Author of the History of the Heavens, in treating of Conjurations, gives us a very succinct account of the Honours paid to the Dead, and the Corruptions proceeding therefrom. "The Ceremonies of *Manes*, says he, "Vol. 2. p. 47, though they were but the bare "Practice of the Assemblies of the Primitive "times, being in every respect different from "those observed in the other Feasts, appeared "so many different methods of conversing "with the Dead, and of obtaining the desired Informations from them. Who then "could doubt but it was in order familiarly to "converse with their antient Friends, that "Men sat down round the Pit into which they "had thrown the Oil, the Flour, and the "Blood of the Victim they had killed to their "Honour ? How could it be doubted but that "this Pit, so different from the Altars set up, "and pointing towards Heaven, was a suitable "Ceremony, and peculiarly belonging to the "Dead ? The Dead evidently took Pleasure "in these Repasts, and especially in what was "poured into the Pit for them. Doubtless "they came to consume the Honey and the "Liquors which disappeared from thence: And "if their Friends were contented with offering them Liquors only, no doubt it was because their Condition, as Dead Persons, would
"not

“not admit of Gross Foods. Men were then
 “so extravagantly credulous as to believe that
 “the Phantoms came to drink, and voluptu-
 “ously to relish these Liquors, while their Re-
 “lations feasted on the rest of the Sacrifice
 “round the Pit.”

“AFTER the Repast in common between
 “the Dead and the Living, came the Interro-
 “gation, or particular calling up of the Soul
 “for which the Sacrifice was appointed, and
 “who was to explain her Mind. Every Body
 “is sensible that an Inconvenience attended
 “the Ceremony, it being to be apprehended
 “that the Dead might Croud about the Ditch
 “to get a share in this Effusion, which they
 “were so very greedy of, and leave nothing
 “for the Dear Soul for whom the Feast was
 “designed. This was provided against. The
 “Relations made two Ditches. In one they
 “threw Wine, Honey, Water and Flour, to a-
 “muse the generality of the Dead: In the
 “other they poured out the Blood of the Vic-
 “tim then to be eaten in common by the Fa-
 “mily. They sat upon the Brink of the latter,
 “and with their Swords near them, they kept
 “off, by the sight of these Instruments, the
 “Croud of the Dead who had no concern in
 “their Affairs. They on the contrary invited
 “and called up by his Name the deceased
 “whom they had a Mind to cheer and con-
 “sult. They desired him to draw near. The
 “Dead seeing that there was there no Secu-
 “rity for them, flocked and swarmed round
 “the

112 STONEHENGE EXPLAINED.

“the first Ditch, the access to which was free,
 “and politely abandoned the other to the pri-
 “vileged Soul, who had a right to the Offer-
 “ing, and who knew the bottom of the Affairs
 “about which she was to be consulted.”

To prove this, among other things, he re-
 cites an Instance from the Eleventh Odyss^{ey}
 of *Homer*. “*Ulysses*, says he, being willing to
 “Question the Soul of *Tiresias*, reputed to
 “have a far greater Knowledge of things than
 “the rest of the Dead, concerning his return
 “to *Ithaca*, begins by pouring into a Hole
 “Honey, Wine, Water and Flour, in Honour
 “of the generality of Souls deceased, to keep
 “them employ’d a part in consuming this :
 “Then in another Place he makes a second
 “Pit, into which he pours, particularly in Ho-
 “nour of *Tiresias*, the Blood of a choice Vic-
 “tim. He then places himself over the Blood,
 “or near it, Sword in Hand. He disperses
 “the light Shades that were greedy of it,
 “and hinders them from tasting it before he
 “has consulted *Tiresias*. This Soul by Name
 “called up comes at last: She intreats the
 “Hero to retire from the Trench, and to re-
 “move his Sword, the Sight of which frigh-
 “tens her, that she may drink the Blood pour-
 “ed out to her honour, and then acquaints
 “*Ulysses* with the Truth he is concerned to
 “know.”

Now, My Lord, without any further Illus-
 tration of what Monsieur *Pluche* writes, other
 than observing that as soon as the first Liba-
 tion

tion was made *Ulysses* promised, upon his return to *Ithaca*, to sacrifice upon an Altar of the Infernal Gods a barren Heifer; and, after presenting it, together with rich and unnumbered Gifts, as a burnt Offering to the Phantoms of the Dead in general, to sacrifice a black Ram to *Tiresias* in particular, the two Concavities at the foot of the Inner Bank of Earth that surrounds the Area in which our Temple is situated, are the perfect Patterns of the Pits made use of by the Antients when they pretended to raise the Dead, and sacrificed to the Infernal Deities afterwards; and the two Stone Pillars by the Letters I and O, at the foot of the same bank, may not improperly be supposed to be the Altars where they offered the Victims on those Occasions, and by one of them the Victims that were presented between their raising the Phantoms of the Dead in general, and that of the Soul that was to be consulted in particular.

THIS part of the Ceremony Mr. *Pope*, in the above *Odyssey*, explains in the following Lines: He supposes the Victims, a black Ewe and Ram, to be slain, and the Phantoms swarming and shrieking about the Pit in which the Blood was poured, and then makes *Ulysses* thus speak.

“Astonish’d at the sight, aghast I stood
 “And a cold fear ran shivering thro’ my blood;
 “Strait I command the Sacrifice to haste,
 “Strait the flea’d Victims to the Flames are cast,
 P “And

"And mutter'd Vows, and mystic Song apply'd
 "To grisly *Pluto*, and his gloomy bride.

"Now swift I wav'd my fauchion o'er the blood;
 "Back started the pale throngs, and trembling
 "stood.

"Round the black trench the gore untasted flows
 "'Till awful, from the Shades *Tiresias* rose."

THIS Instance of conjuring up the Soul of *Tiresias* unavoidably leads me to observe to Your Lordship, that as it was put in Execution by a Lay Man, during the recess of the Night, it put the Infernal Regions into such Disorder that tho' every thing was performed, according to the express Directions of *Circes*, the famous Enchantress, and Sister to *Medea*, no less famous in the same Art, the Ghosts appeared before the *Grecian* Hero shrieking in the most horrible manner; and swarming with the utmost Confusion.

BUT when these Magical Operations were performed by the proper Priests, they charmed the Gods and Phantoms of the Infernal Kingdoms: This, My Lord, must appear evident by the Instance of *Orpheus* when he called up the Soul of his Wife, *Eurydice*: For that famous King and High Priest, or, as *Horace* titles him, the *Minister* and *Interpreter of the Gods*, having began the Ceremony, by playing upon his Harp, the Sound of the Instrument so charmed *Pluto* himself, that he, as the Poets tell us, was unable to with-hold the *Thracian* Prince from taking his Wife from the Infernal
 Man-

Manfions; and the Ghosts of those subterraneous Regions were so ravished with the Musick of the High Priest, that, forgetting their Tortures, they danced to the Harmony of his Instrument; even *Ixion* himself ceased from turning his Wheel, and the cruel Vulture left *Titius* to his Ease while *Orpheus* was so melodiously hailing the Dead.

THAT the Ceremony of raising the Ghosts of departed Souls was performed in some of the Pagan Temples, needs no further Proof than the bare Testimony of *Pausanias*, who tells us, in his *Bæotia*, that it was to an Oracular Temple in *Thesprotia* that *Orpheus* himself went to call up the Soul of *Eurydice*; and *Aornos*, the Place where that Temple stood, was the *Hell* to which he was pretended to have taken a Journey.

CAN there now, My Lord, remain any doubt but that the Ceremony of Conjuratation was one of the uses which the Druids, so eminent for their Magick, as well as for their Skill in playing upon the Harp, put those parts of our Antient Work unto which I have marked in my General Plan of STONEHENGE with the Letters I, K, O and P? And where could this Magical Ceremony be better performed here, than in the Temple of her that was supposed to preside over the Dead as Queen of the Infernal Regions?

I therefore take it for granted that since the illusive Art of foretelling future Events belong'd to that Order of Priests, called the

Prophets, as we learn from *Diodorus Siculus* l. 5. c. 2. it did, STONEHENGE was the great Sanctuary of the ARCH-PROPHET of *Britain*: For most undoubtedly there was one who had Superintendency over the Priests of that Order; the same as the Arch-Druid had Superintendency over the Priests in general.

EVERY Order of Priests among the *Romans*, says Monsieur *Banier*, had its particular College; and those concerned in foretelling future Events held their Priesthood during Life, nor could they be deposed on any account whatsoever; to which our Author adds, that that Order of Priests, called the Prophets, were destined to such Temples only as had Oracles, and where delusive Answers could be obtained; such as when they pretended to call up the Dead, as it seems evident was the Case in our Antiquity, as well in the Oracular Temple at *Aornos* in *Thessprotia*.

HAVING now offered Your Lordship every thing I thought material, at this Time, to DESCRIBE the Ruins of STONEHENGE, to RESTORE the Work to its Original Form, as well as to EXPLAIN the several Parts thereof; and therein shewed You the WORK from which the Building was copied; the PLACE from whence the Stones were fetched to erect it; for what PURPOSE it was built; who were the BUILDERS; the NAMES it has borne; and the TIME when rear'd up; I shall only add that the Work has, for some time past, attracted the Admiration of Mankind for nothing so much as the great
La-

Labour in bringing ſuch large Stones to ſo remote a Situation; and there ſetting them up in the Form we behold them.

THE chief piece of this Mechanifm is ſuppoſed, by ſome, to be in raiſing and ſetting up the Architraves, the largeſt containing about two hundred and fifty Cubical Feet of Stone; but in fact the greateſt Labour was in raiſing the Stones originally from their natural Bed, and making them fit for Transportation, the great Pillar or Altar before the Front of the Temple particularly; this done the carrying the Stones from the Mountain *Killaraus* to that of *Ambrius*, there ſetting the Pillars up, and even raiſing the Tranſom Stones over them, may be conceived: A Work, however, but ſmall in compariſon of digging blocks of marble out of OHEYHOLE, and carrying them afterwards to STANTONDRUE.

THE delapidated Stones of this Work are as ſpecifically heavy as thoſe in the Temple of STONEHENGE, and, in all probability, when firſt ſet up, were more than double their preſent magnitude; for proof whereof be pleaſed to look upon my firſt Plan of STANTONDRUE, and connect the Stones by Number fifteen in the Temple of the Moon, for once they were all in one, and they will make a Pillar of at leaſt five and twenty Feet high; and ſix Feet Square.

THE immense Labour in the Work of STONEHENGE was performed, as the Author of the *Britiſh* Hiſtory declares, by fifteen Thouſand Men

118 STONEHENGE EXPLAINED.

Men, headed by the then reigning Kings Brother, and directed by *Merlin*, probably the then ARCH-PROPHET of *Britain*: Fifteen thousand Men, I am sure, without the assistance of any of the mechanical Powers, but their own, could Raise, Convey and Set up the Stones either in that Work, or in the Work of STANTONDRUE; in the doing of which, permit me, My Lord, to tell You, there appears too much Art for me to suppose the Workmen ignorant of all strength but their own; they most assuredly had Engines, as our *British* Historian writes, but of what Nature I shall not attempt to point out 'till I have Surveyed more of the Druidical Works, and further examined into STONEHENGE, which I purpose to do in the Spring when the Days grow long and Warm; as little Excursions and Exercise of this Nature are necessary for my Health, under my Asthmatical Disorder.

IMMENSE Labour, governed by the most refined Art, seems to me, at present, to be the chief Characteristicks of the Druidical Works of the *Britannick* Island; and especially of that part of it which constituted the *Belgick* Kingdom; in which Works there appears such a field for Enquiry, that it must be the united researches of the Learned which must digest them into their proper Forms, when the Real footsteps of them are taken, and determine their Uses from such poor Hints as I may be able to give; for no other than a Propounder, in matters of Speculation, would I be understood to be,

be, however warmed at first with other Ideas arising, perhaps, from the natural Affection I have for the Arts and Sciences, or whatever is productive of them.

I shall therefore only add, in Conclusion, that I have the strongest hopes that when Your Lordship shall have read the precipitate Thoughts I have already troubled You with, You will, from the known Pleasure You take in promoting every Enquiry of this Nature, Honour me with Your Decisions upon these Works; that in attempting Hints to Explain others of the like Nature, and to shew that every Order of Priests had its peculiar Cathedral, or great Sanctuary, with subordinate Temples, I may have a sure Basis to proceed upon. I am,

MY LORD,

YOUR LORDSHIP'S

most obedient and

most humble Servant,

Bath,
Decemb. 15th. 1740.

JOHN WOOD.

N.B. The Reader is desired to amend the literal faults in the preceding Leaves; and in page 5, line 2, for *and*, to read *so*; in p. 21, l. 17, after *General*, to add, *and High Priest*, and for *teaching*, to read *exciting*; and in p. 46, l. 8, for *MNA*, to read *MNO*.

